



ATRIUMPH

In the Fine Old Art of Eating



ONION SOUP French Style

Ready to Serve at Home

You who settle into your chair at the table with a feeling of pleasant anticipation . . . you who cherish eating as one of the agreeable arts . . . mark this new soup by Hormel and mark it well.

For here at last is onion soup ... mellow, French Style onion soup ... with memories of les Halles or your favorite Parisian bistrot in each rich, satisfying spoonful.

Picture again the sturdy petite marmite, the rich brown liquor, the freshly sauted onion rings. Recall the oven-browned slice of bread on top, the liberal sprinkling of venerable Parmesan cheese.

Ah, what a soup! Not merely to be eaten. No indeed! A soup to be studied,

gazed at, talked about and allowed to call back memorable travel—eventful nights.

That is Hormel Onion Soup . . . French Style . . . now at your food store. Happily enough, the twenty-ounce can that serves four or feasts three costs but twenty cents. And whether you use *marmites* or soup

cups, it is quickly ready . . . for luncheon, for dinner, or for gay midnight supper.

Speak only three words to your grocer today—Hormel Onion Soup—to add this triumphant chef d'oeuvre to your life.

DOUBLE YOUR MONEY BACK

So confident are we that you will find Hormel Onion Soup the equal of the finest club or restaurant onion soup, that if you disagree, we will return twice the price you paid. Your name, address and criticism on the label, mailed to Geo. A. Hormel & Co., Austin, Minn., brings reimbursement promptly.





Hilda recoiled. Never in all her life had such a question been put to her—and by a comparative stranger, a steamship acquaintance. Even if he was an oral surgeon, even if he said it in a half joking manner, that did not excuse his impertinence.

Back on the sun deck she tried to interest herself in a book but his dreadful question persisted. Had there been times when her breath was not what it should be ... Of course not! ... She was so fastidious ... Still there was a possibility ... Fred's growing indifference ... the fact that she had had fewer dates lately ... and the girls hadn't asked her to the last bridge fight ... Was it for that reason? ... Why hadn't it occurred to her before? ...

No one cares how well-dressed, attractive, and charming you are if you have halitosis (unpleasant breath). It is the unforgivable social fault.

The insidious thing is that you yourself never know when you have it—and your best friend won't tell you.

What is more, you are very likely to have it. Halitosis is caused by a number of conditions existing every day, in even normal mouths.

Why guess about your breath? Why risk offending? Put your breath beyond suspicion by rinsing the mouth with Listerine, the safe antiseptic and quick deodorant. Do it every morning, every night, and in between times before meeting others.

Listerine instantly halts the fermentation of tiny food particles that even careful tooth-brushing fails to remove. Such fermentation, say dental authorities, causes 90% of unpleasant breath. Smoking is also a major cause; the smoke precipitates in the mouth certain chemicals having evil odors. Decaying teeth, minor infections of the oral tract, and excesses of eating and drinking also are responsible for halitosis.

To be sure that your breath will not offend, use only Listerine. Tests show that Listerine im-

mediately conquers odors that ordinary mouth washes sold primarily on a bargain appeal cannot hide in twelve hours. Lambert Pharmacal Co., St. Louis, Mo.

Down go LISTERINE prices!

Buy now at substantial savings

USELISTERINE BEFORE ALL SOCIAL ENGAGEMENTS

SHALIMAR



THE "SWAGGER" IN SUMMER ERMINE

Bergdorf Goodman



Arthur O'Nelll

In or out of town, this Summer ermine swagger coat is equally chic...something that can seldom be said of the less formal furs. Notice its interesting puff-cuffs, its chin-hugging jabot, and the off-the-face béret of matching suède-cloth which accompanies it. From our unusually full collection of formal and informal furs.

ON THE PLAZA . NEW YORK



Gown by B. Altman



THE ULTRA IN FASHIONABLE FOOTWEAR

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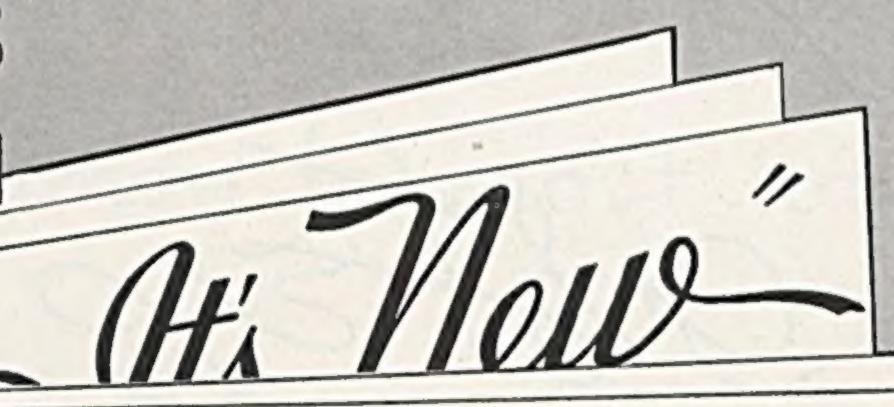
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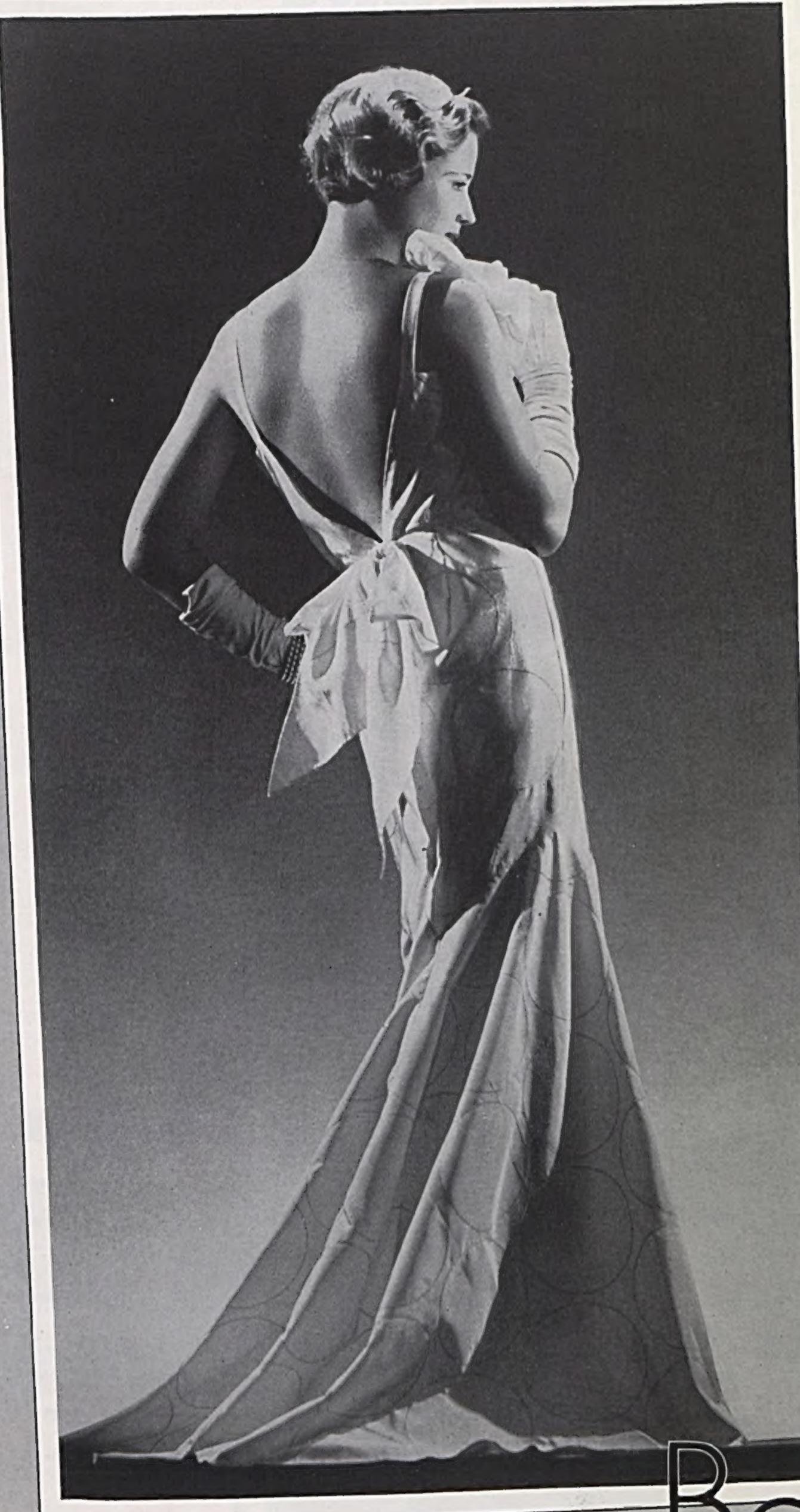
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BONWIT TELLER'S CHRONICLE OF FASHION





BE GLAMOROUS!

presents a collection of evening fashions that would bring glamour to a violet. Shimmering lame so soft and supple it would go through a ring. Romantic velvet alluring in deep rich colors. Gleaming satins in soft muted tones Fragonard would have gloried in. We photograph a young beauty in a sheath of faille taffeta that adds golden thread circlets for its own special brand of beauty. 95.00

Women's and Misses' Gowns . Sixth Floor

DONWIT ELLER FIFTH AVENUE AT FIFTY-SIXTH Ouston

ADDS A NEW WORLD
OF COMFORT
TO OLD-WORLD
FABRIC FAVORITES!

THE MIRACLE YARN'



The gown created of Andrissa crushed Lastex velvet; a Wahnetah Weave -- with Lastex velvet and Lamé Wrap . . . by Miss America Dance Frocks.

LASTEX

1790 BROADWAY, NEW YORK

SOLD IN NEW YORK AT ARNOLD CONSTABLE & CO.

Hosiery troubles common to most women



PHOENIX HOSIERY



with CUSTOM-FIT TOP

SRADU SRADU STANTIES By Model REG. U.S. PAT. OFF.





721 Skimpy Scanties

PHOTO BY ARTHUR O'NEILL

708 Scanties

It's News—when paris and america both choose scanties as the ideal foundation for the sheath silhouettel

• If you were to go to Paris in search of the ideal foundation garment for the new silhouette...here is what you would see...Scanties...America's newest and most abbreviated garment creating a firm symmetry of curves... lifting and pointing the bust line...concealing the diaphragm...narrowing the waist...hugging the legs without a wrinkle or bulge...and giving the hips a sculptured
slenderness. A well nourished but slender figure moulded
in eight ounces of this luxurious freedom...creates the
perfect figure for this latest of vogues. The simplest formula for the Sheath Silhouette is Scanties and a dress—
that's all. There is a Scanties for every size figure from
Miss to Matron...and it washes like a pair of silk
stockings. For sale at all leading stores—\$5.00 to \$25.00.



In Canada E. & S. Currie, Ltd., Toronto

There is only ONE Wamsutta...

"I have used Wamsutta sheets for ten years and think there is nothing to equal the luxurious feel of them. I hope you will continue making them just as you always have, because I should like to be sure that I will be able to get them when conditions change and I can again afford them."

- Mrs. W. C. B., Spring Lake, N. J.



WAMSUTTA MILLS
Founded 1846
New Bedford, Mass.

"When conditions change" — this lady said, a year ago. And now conditions have changed, radically! This year the prices of other sheets have increased as much as fifty per cent, in

some instances. Wamsutta prices have gone up too, of course, but nowhere near so fast or so far. The result is that there is less of a price-tag difference between Wamsutta and other sheets than you would expect.

So many people have been waiting for an advantageous time to add Wamsutta sheets to the really fine things that they own. That time — may we remind you? — is now!



ONCE A STYLE IN ITSELF

this slide fastener now brings safety protection to every style handbag

Its correct name is TALON

One easy slide opens your handbag quickly ... another slide closes it tightly ... every essential safeguarded against loss. That's the kind of security and convenience you get with the new smart fall handbags.

The handbag you'll carry with your newest cocktail dress has the Talon Fastener safety . . . the bag you'll carry to the track has it too—as does the dainty purse

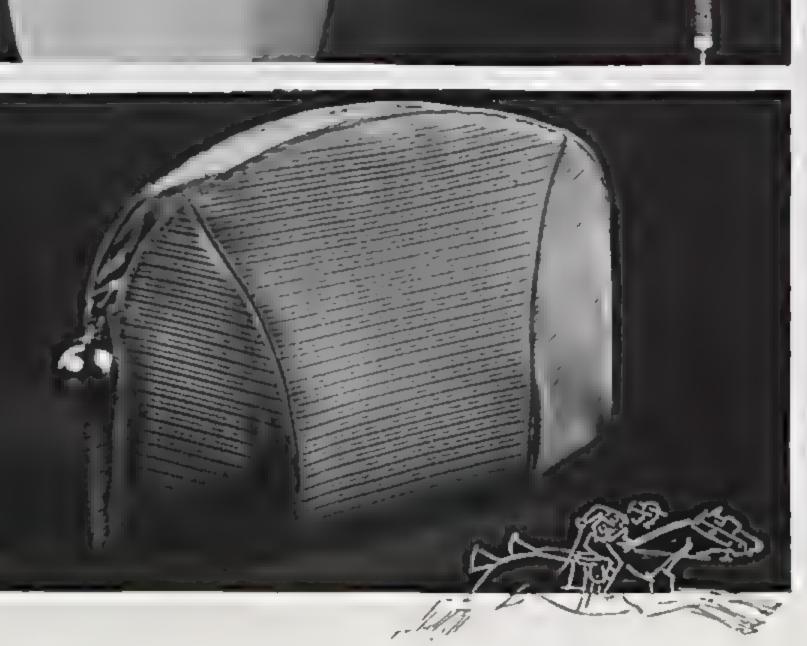




SPECTATOR SPORTS HANDBAG of new cord-ribbed leather. An amusing metal ball finishes off the Talon Fastener that keeps the contents of this bag always snug and safe.

you need for an evening at the theatre. Bags of all shapes . . . all colors . . . and made of the newest fabrics and leathers are on display in fine stores all over the country and each one of the smartest bags will have the name Talon stamped on the pull-tab of the slide fastener . . . the fastener outstanding designers depend upon

for daintiness and for constant reliability.



EVENING POUCH developed in jet-like black hobnail metal mesh. A smart tassel is your guide to the convenient Talon Fastener inside.

AFTERNOON HANDBAG of rich suede with metal trim. Inside, a smoothly-working Talon Fastener assures both convenience and security.



THIS ARATHER

here's nothing subtle about mistletoe. It "suggests something" as plainly as words.

Our own Christmas suggestion is just as explicit. Here it is: Humming Bird Hosiery is a delightful gift for any woman from dowager to deb, allowing for the widest latitude in taste. You can get cobweb sheers or business-like service weights; tricksy lace tops or demure tailored hems; "sassy" shades or sober hues.

Humming Bird Hosiery is really fine the thread, the weave, the finish. Sold in stores of the better class everywhere.







CRUISING CUNARD

Spell of strange shores . . . Riviera ... Egypt ... West Indies!

Crossing the gangplank of a Cunard cruising liner is rather like stepping into a magic circle . . . an enchanted world. This is a unit of time created for pleasure only. Its scope is almost limitless. Sports and dancing and night clubs, of course . . . private cocktail and dinner parties in quite the grand manner. And the simple, lazy life, too . . . long mornings in bed, sun-warmed deck chair. Whatever your mood, whatever of all this you choose at any moment . . . always you will admire the charming ease with which all





things are done for you: the genius the steward has for laying out clothes... the way the stewardess freshens up the room while milady breakfasts in bed... the corsage the ship's gardener brings her for that particular evening...

Set aside such a unit of time in your winter . . . sail over warm seas to golden foreign shores, for a week or two or four. Make your choice now from this most elaborate program ever offered by a fleet of crack transatlantic liners . . . renowned Cunard management. Literature and reservations through your local agent or Cunard Line, 25 Broadway, New York.





AQUITANIA... to Egypt and the Mediterranean

The Ship Beautiful, newly remodeled, sails from New York January 31 and March 7... cruises of 33 days... more than a month of the kind of living that makes her Atlantic crossings seem always far too short. Ten of the Mediterranean's most alluring ports: Madeira, Gibraltar, Algiers... Villefranche for the Riviera... Haifa and Port Said for the Holy Land and for Egypt at the height of the season... Rhodes and Istanbul and Athens and Naples! First Class, \$495 up... Tourist Class, \$265 up.

In Cooperation with Raymond-Whitcomb.



MAURETANIA . . . to West Indies and South America

Fleet and gallant always, the White Cruise Queen covers 5300 miles in 12 days, an itinerary few ships could equal. Visiting Port of Spain. Trinidad; La Guaira, Venezuela; Willemstad. Curacao; Colon, Panama; Havana, Cuba... including a 240-mile daylight vista of the Leeward and Windward Islands! The first cruise sails November 25... \$125 up, First Class Service throughout. Later sailings December 9 and 23, January 27, February 10 and 24, March 10 and 24, April 7... rates on application.



SAMARIA . . . to Nassau, Hayana and Bermuda

11 days of leisurely yachting in a ship of charm and comfort, over sun-sparkling seas . . . to the three highspots of the West Indies! Sailings from New York January 20, February 3 and 17, March 3, 17 and 31. Low rates . . . \$125 up. First Class Service throughout.

FRANCONIA New Year's Cruise

Newly reconditioned, the Franconia sails from New York Dec. 26 for a 9-day cruise to Nassau and Havana . . . 3 days ashore, including New Year's Eve in Havana . . . \$107.50 up. This is a pre-lude to her great world cruise sailing Jan. 9th. No passports needed on West Indies Cruises.









Formerly, when you had two dresses, you had two dresses. Now, if you are clever, those two can become four. It's simple. Fashion says blouses and skirts. Vogue Patterns give you a wide choice of these versatile garments.

One good suit with several blouses will take you smartly through the season. The right skirt with blouses in different degrees of formality can take you to anything from a tea to a grand dinner.

It's all in the choosing and, may we add, in the quality of the pattern. Every Vogue Pattern is simple—but subtle. It goes together with amazing ease. Its lines have learned the secret of flattery. Trust your finest fabric to any Vogue Pattern . . . trust yourself to the costume it creates.



Vogue Pattern Book (December-January issue) is now on sale. It has more than 85 new Vogue Designs, and many dozens which have proved their popularity. It presents the new fabric story. It gives you an actual pattern for a very chic hat.

The designs shown here are only a few of the many which could have been chosen to illustrate the "parts" of a smart wardrobe. For more suggestions, see Vogue Pattern Book. Buy it at the newsstands—price 35c.

VOGUE



VOGUE'S GIFT PRIMER

in the December I issue



It's a fairly simple recipe.

Take a staff of alert snoopers whose taste is exceptionally good. Let them go to the best shops where unusual and inspired merchandise is offered for sale. Let them select the new, the good, and the beautiful.

Print in full colour all that can be shown to advantage on sixteen pages. You will have Vogue's Gift Primer—179 of the most helpful ideas to guide your Christmas shopping...ideas which in turn will suggest other gifts for those difficult they-have-everything friends.

Of course, you could do this for yourself, if you were ten people instead of one, knew just where to go, and made a real business of doing it. But it's easier to buy Vogue.

Of course, the Gift Primer is only a small part of the December 1 issue. The rest is Vogue in all its beauty—brimming with new clothes so attractive they'll get your attention, despite the gift-list in your other hand.

NOVEMBER 15, 1933



THE AXTON-FISHER TOBACCO COMPANY, INC., LOUISVILLE, KENTUCKY

TOO BAD the Hedonists didn't know about Spuds

In ancient Greece, the Hedonists held that pleasure was the chief end of life. In modern Greece, their descendants enjoy Spuds, and the smart-world-on-cruise replenishes its cigarette cases at Athens. For, Spuds are now one of the good-time cigarettes of Europe, kindled at jeweled lighters wherever the connoisseurs of pleasure take their ease.

SPUD

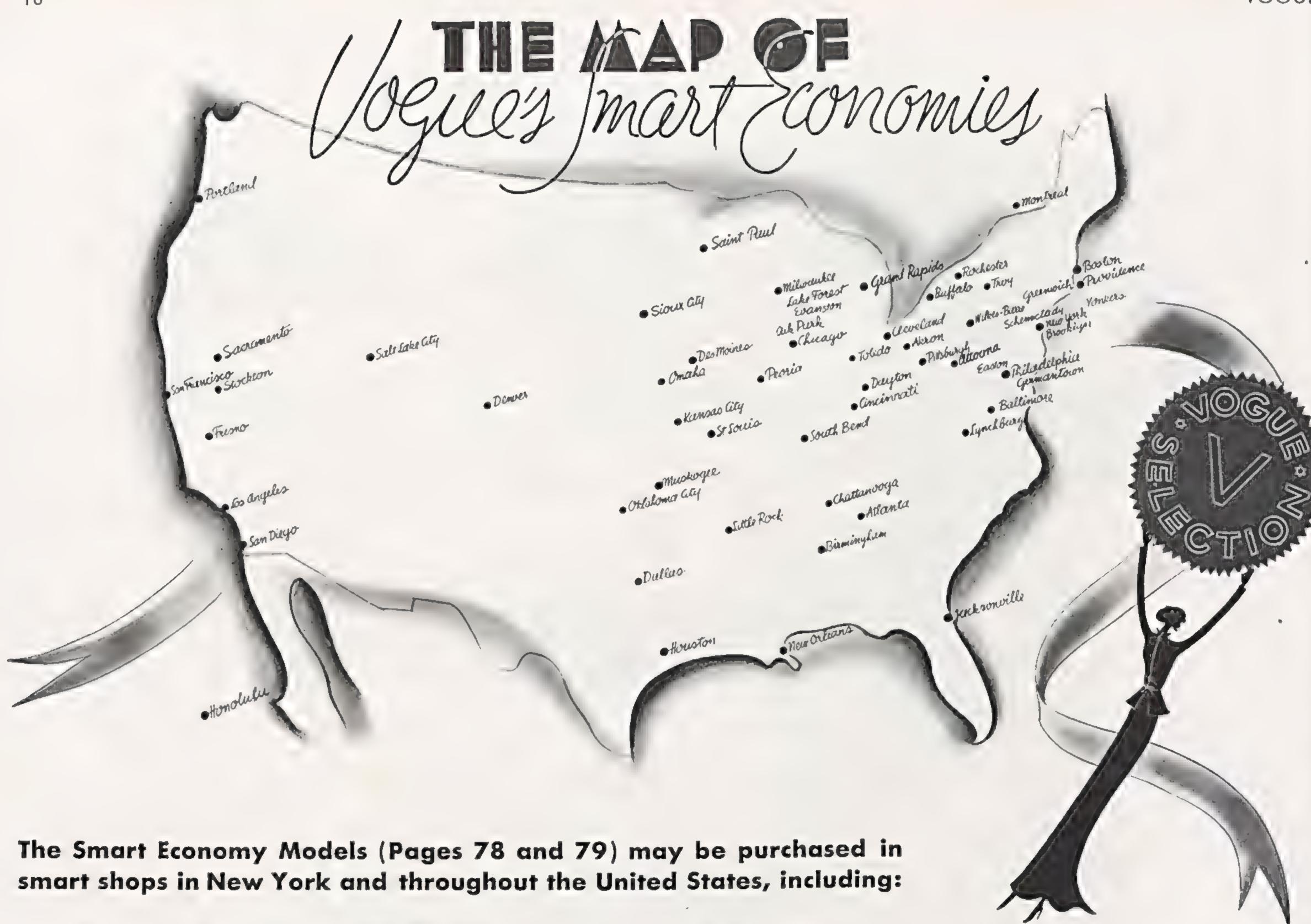
MENTHOL-COOLED

CIGARETTES,

20 FOR 15c

(25c IN CANADA)





e If no shop in your city or shopping center is listed here, write to Vogue, 420 Lexington Ave., New York City, and we will be glad to give you the address where the Smart Economies are available. Be sure to state what model or models you are interested in. Enclose stamped, addressed envelope.

AKRON, OHIO The M. O'Neil Co. ALTOONA, PA. Simmonds ATLANTA, GA. Davison-Paxon Co. Rich's, Inc. BALTIMORE, MD. Hutzler Bros. Co. Bonwit Lennon & Co. BIRMINGHAM, ALA. Burger-Phillips Company BOSTON, MASS. R. H. Stearns Company BROOKLYN, N. Y. Abraham & Straus, Inc. Frederick Loeser & Co., Inc. BUFFALO, N. Y. Wm. Hengerer Co. Flint & Kent CHATTANOOGA, TENN. Miller Bros. Co. CHICAGO, ILL. Marshall Field & Co. Carson Pirie Scott & Co. CINCINNATI, OHIO Irwins and Klines

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Yes, ties, and why not? Today marks a radical change in rubber footwear style. The finest shops and stores are now featuring RAYNSHU TIES.. the perfect combination of elegance and practicality. Camco designers, ever fashion-right and progressive, have created the outstanding style hit of the season in RAYNSHU TIES. They have done grand things with fur.. waterproofed it by a special process, so that it never becomes matted and absolutely excludes rain and snow.. they have given it almost five times the life of ordinary fur.. then used it as a cuff to impart an air of distinction and individuality. And another surprise.. the laces are waterproofed, too. Smart women are equipping themselves with at least two pairs of RAYNSHU TIES.. one plain or trimmed with fur cuff, for street wear.. another with fur running gaily down over the instep for more festive moods. Go to your favorite store.. see the array of RAYNSHU TIES in satin, faille and reptilian textures.. all are made in black or brown. Don't be a lazybones.. get your RAYNSHU TIES

before stormy weather.

Camco Crest-mark

of super quality

RAYNSHU TIES . . practical . . easy on, quickly off . . no snaps or gadgets to hurt fingers or damage stockings . . water-proofed by gussets to the top . . warm . . fashion-right, lightweight, with plain vamps or the popular flame design . . all lasts, all heels, to fit all shoes. For sale in shoe stores of the better grade.



THE MATINEE (faille texture). In white, black or brown, with fur trimming to match, \$3.50.

THE BONNIE Regular (reptilian texture). In black or brown. Plain \$1.50 to \$1.65. With fur to match, \$2.00 to \$2.25.



THE GHILLIE (satin texture). In brown or black. Plain \$2.00 to \$2.25. With fur to match, \$2.50 to \$2.65

Raynshu Ties

CAMBRIDGE RUBBER COMPANY . CAMBRIDGE, MASSACHUSETTS

VOGUE'S SCHOOL DIRECTORY

GIRLS' SCHOOLS

The KNOX School

A school of American ideals in a country of American traditions. College preparatory, advanced and vocational courses, 27th year. Mrs. Russell Houghton, Box V, Cooperstown, N. Y.

BRIARCLIFF

Junior College: Liberal Arts, Music, Art, Home Economics. Theatre Arts, Business, Architecture. Separate college preparatory and general group, Golf, riding, swimming pool. Catalogue.
Briarcliff, Box V, Briarcliff Manor, New York

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Tarrytown-on-Hudson, N. Y. Confers B. A., B. S. Degrees, Marymount Preparatory School & Junior College in Wilson Park, Secretarial, Dom. Sci., Music, Art, Swimming, H. Riding. Branches: 5th Ave., N. Y. City; Paris, France; Rome, Italy. Catalogues—Rev. Mother.

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College preparation and general courses, Junior and Senior High School, Household and Applied Art, Music. Small classes, Excellent health record, varied sports program. Booklet. Lucio C. Beard, Headmistress, Berkeley Ave., Orange, N. J.

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Emphasizes preparation for the leading colleges. Excellent general course with music, dramatics, art and secretarial work. Hockey, riding, tennis. Country Estate, modern building. 58th year. Alberta C. Edell, A.M., Box V. Waterbury, Conn.

Near Boston. College preparatory, general, 2-year graduate courses. Secretarial subjects, Art, Household Arts, Music. Riding. Separate Junior School. Gertrude E. Cornish, Prin., 40 Pine St., Norton, Mass.

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A country school for girls in a model town near Boston. College preparatory and general courses. Congenial home life, All sports,

Augusta Choate, 1600 Beacon St., Brookline, Mass.

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For young women. Ten miles from Boston. Twoyear courses for H. S. graduates. Special subjects. Separate Junior school. Sports. Guy M. Winslow, Ph.D., 126 Woodland Road, Auburndale, Mass.

Regular preparatory course for Smith and other colleges. Nine-acre campus. Outdoor life. Riding. Golf. Dorothy M. Bement, Sarah B. Whitaker, Principals, Box E. Northampton, Mass.

BANCROFT SCHOOL

Thorough college preparation for a carefully selected group of girls. Modern equipment. Progressive methods. Art, dramatics, glee club. All sports including swimming, hockey, riding. Est. 1900. Catalogue. Hope Fisher, Ph.D., Principal, Worcester, Mass.

School for Girls near Philadelphia

Grace of finishing school with educational thoroughness, Junior College, General courses, College preparation. Homemaking Dept. Rydal Hall, girls 7-14. Abby A. Sutherland, Prin., Ogentz School P.O., Pa.

nevv

Accredited Junior College and Senior High School, Art, Music, Drama, Secretarial, Home Economics. Washington advantages. Outdoor sports. Mrs. F. E. Farrington, Box V. Chevy Chase School, Washington, D. C.

National Park Seminary

Junior College and Preparatory School suburban to Washington. 32 buildings. Art, music, dramatics, home economics, secretarial, journalism. Rates \$950 and up according to room. Catalog. James E. Ament, Ph.D., LL.D., Box 5113, Forest Glen, Md.

KING-SMITH STUDIO SCHOOL

Paris 🚤 Music, Dancing, Dramatic Art. Languages, Fine and Applied Art. Residential School. Mr. and Mrs. August King-Smith, 1755 New Hampshire Ave., Washington, D. C.

WARRENTON Country School

College preparatory, cultural courses. French, language of the house. The school is planned to teach girls how to study, to bring them nearer nature, and to inculcate ideas of order and economy. Mile. Lea M. Bouligny, Prin., Box 18. Warrenton, Va. | 105 West 40th St.

The great American tragedy



Trying to fit square pegs into round holes is the cause of most of our difficulties in the education of our boys and girls. A square peg must have a square hole and a round peg a round hole.

Vogue's School Bureau functions successfully not merely because it knows the holes, but also because it understands the pegs. It knows the holes, of course, the schools. It knows the latest changes in curricula. It digs out obscure information. It has contacts with all schools, both here and abroad.

And it understands the pegs, too. It understands the tremendous force of small human events—so all-important to the child. It can often clarify those universal problems that seem individual and insurmountable to the parent who faces them for the first time.

Write to Vogue's School Bureau. Or, if it is convenient, call at the office. It's in the Graybar Building-just a few steps from Grand Central Station. Miss Marian Courtney, Director of the Bureau, will be glad to discuss your educational problems with you. More often than not she finds the right hole for the right peg.

Vogue's School Bureau, 1928 Graybar Bldg., 420 Lexington Avenue, New York City.

BOYS' SCHOOLS

CORNWALL-ON-HUDSON, NEW YORK BRIGADIER-GENERAL, SUPERINTENDENT

Featuring preparation for College Board Examinations. Splendid scholastic record. Limited to 125 boys. Complete equipment. Golf course and pool. Private lake for ice sports, 64 miles from N. Y. Catalogue. Frederick L. Gamage, Jr., Box V, Pawling, N. Y.

Complete attention to the needs of the individual insures a thorough College Preparation. A. V. Sheriff, Headmaster, Cheshire, Conn.

One teacher for every 3 students. Prepare more thoroughly, 100% college entrance record. Send for literature describing The Wassookeag Method. Lloyd Harvey Hatch, Headmaster, Dexter, Maine

SECRETARIAL TRAINING

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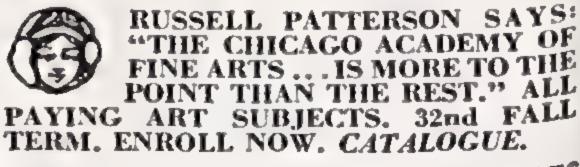
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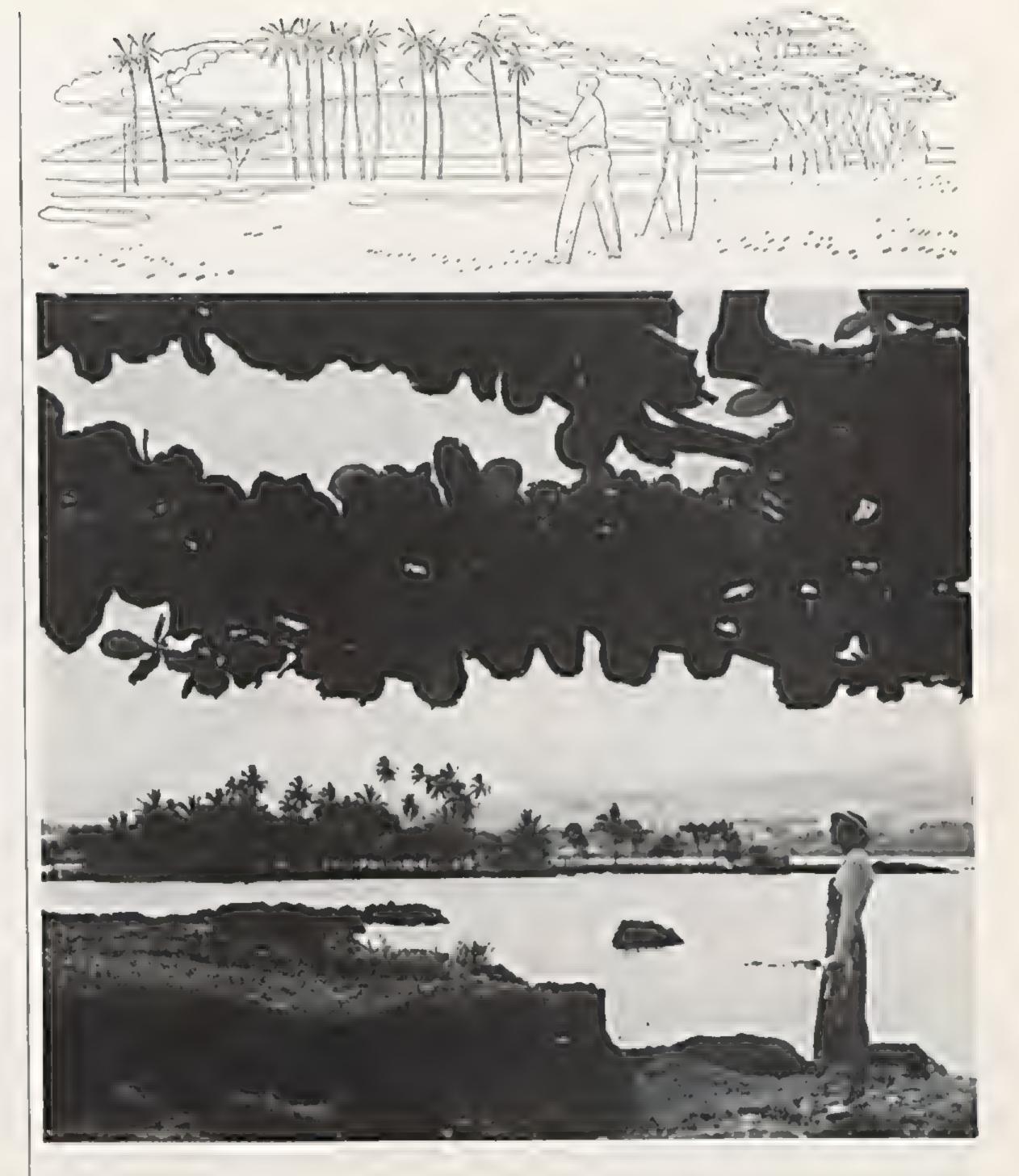
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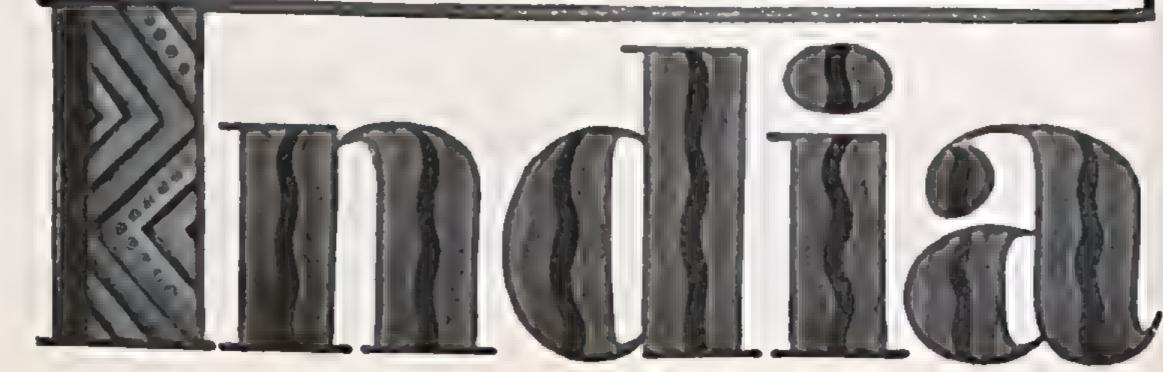














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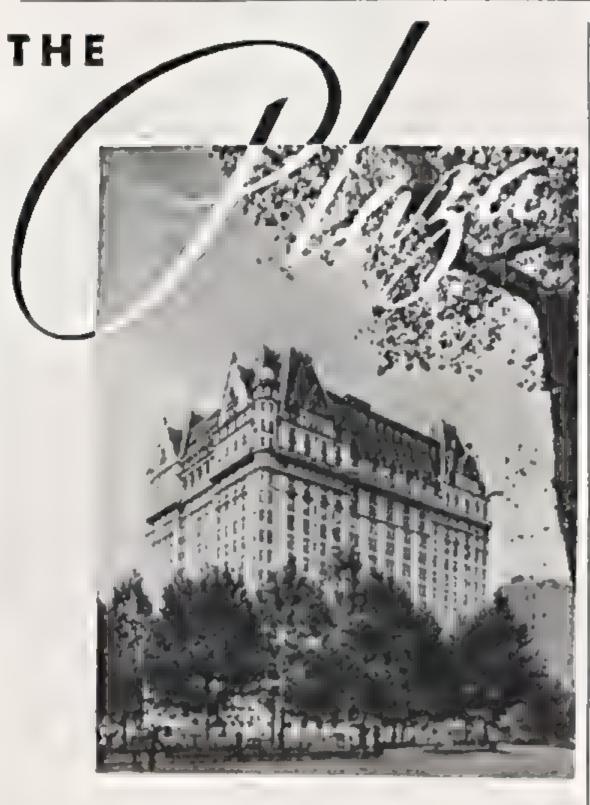
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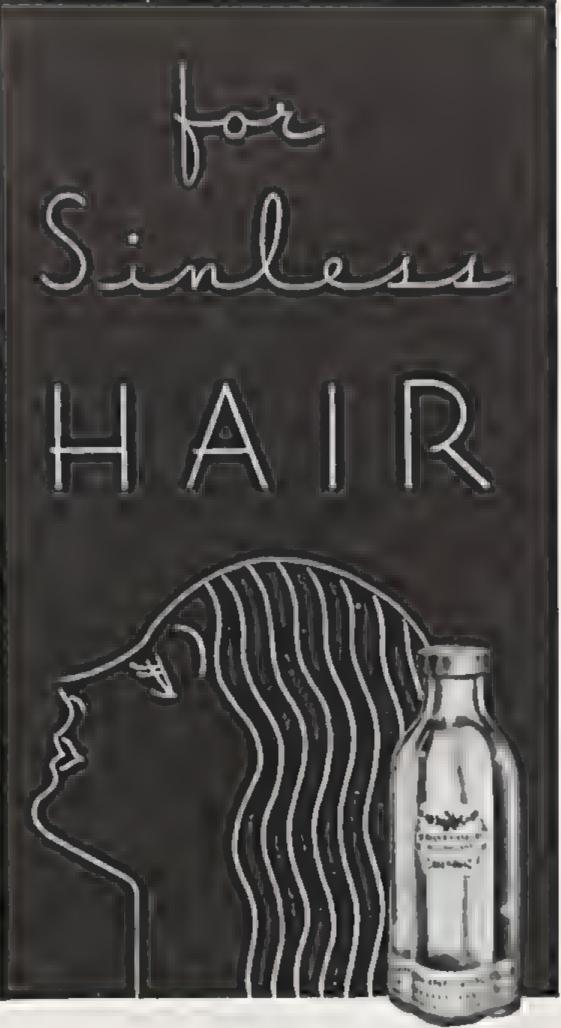
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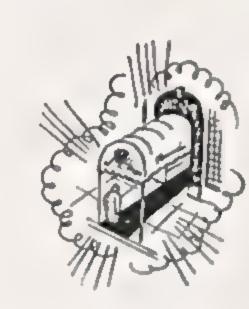
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Au Marguéry

• Those in the know have been following with a decid-

edly personal interest the preparations for a new feature at that beloved Park Avenue rendezvous, the Marguéry. Not content with doing merely the obvious and usual thing, Ercole Marchisio has devised for his restaurant a most tempting "snack room." For the perfect beginning of a perfect meal—or for the apéritif hour of a late afternoon—, this charming room is highly attractive. The Marguéry has always had that distinguished character which is delightfully Parisian. The service is as you like it. The food is irreproachable. And the chef seems to be inspired each day to turn out a specialty that seems even better than that of the day before. All of the French and the Italian dishes are prepared according to the highest native tradition. The Marguéry is as chic as it is popular—and for very logical reasons. It is the perfect answer to the query—"Where shall we go?" And it is just as pleasant on Sundays as it is on week-days.



The seventh day

• There are thousands of New Yorkers

to-day who spend the Sabbath in the same manner as they did when they were children. They breakfast a bit late, go to church, have a midday dinner built around a turkey or roast beef and Yorkshire pudding, read the papers, take a walk, have a cold supper, and so to bed. Such as these will probably continue the same routine until their last Sabbath. But most New Yorkers want to plan a Sunday that is more piquant. Much as I love week-ending in the country from April until November, I prefer to stay put when Sunday morn looms cold and grey. And our town has so much to offer in the way of attractive Sundays that we ought never to be at a loss to know what to do with the day.

It may be that on Saturday night you have gone to the Mayfair dance at the Ritz, staying until five or six in the morning, which means that you won't be struggling out of bed until Sunday is well along. If, on arising, you suddenly remember that you've asked some one to lunch, but you haven't had your breakfast, you can kill two birds with one stone by going out for brunch to any number

of restaurants which specialize in this Burbankian meal. The Crillon, for example—where there are all sorts of interesting suggestions on the menu. For instance: Egg Dominick (which turns out to be our old friend Egg Benedict in slightly new guise). Instead of the ham, egg, and Hollandaise sauce being perched on an English muffin, the Crillon version has a foundation piece of fried hominy-and very good it is. Another brunch specialty is Suprême of Melon Cumberland (slices of melon slightly macerated with thin slices of orange-peel). This concoction has a very refreshing tang on a late Sunday morning.

• If you want a breath of air before your brunch, you might walk over to that Ship Grill restaurant, which is practically on the East River, at 400 East Fifty-Seventh Street. Here is food that's as good as it's cheap.

And, by the way, how about chicken hash on griddle-cakes for one of these Sunday meals? The first time I saw it was at the Plaza Hotel, where the chefs seem to have just the knack for evolving this combination.

If you are too lazy to move from your own fireside, if you awake to find it's afternoon—and the afternoon your servants are off, at that—, and if there's no restaurant service in your apartment-house, why not have brunch sent in from a near-by place?

- I think that the main point of creating a pleasant Sunday in town is to have a day of rest—not a mad dash from cocktail party to cocktail party, ending up with a mass of mayonnaise at a buffet supper table. I know one woman who often spends the entire day in bed-reading, telephoning, and listening to the Philharmonic on the radio. Needless to say, Monday morning finds her all set to greet her ensuing week with a bound. But, of course, you can relax on the Sabbath and yet not go to such extremes. You can do it at the Radio City Music Hall. (I think those loges in the first smoking mezzanine must have been built by Mr. Simmons himself.) They are grand to stretch out in, and you can smoke while watching the talkies and the excellent ballet. Week-day prices here, by the bye, are very inexpensive indeed if you can manage to arrive before 5 P. M. And, if you want to make sure of comfortable seats for a certain picture at any time, it is an easy matter to reserve your loge seats by telephoning Columbus 5-6535.
- Another movie house for a quiet retreat is the Little Picture House at 151 East Fiftieth Street. It's the exact opposite of Radio City in size, but here you can also smoke; and they serve tea (or in the evening

the town

coffee)—"on the house." Here, too, you can often catch that film which has been eluding you all over town.

- If you want some exercise without going out to the country, Sunday is a good day to do those things you've been putting off for ages, such as walking over the George Washington Bridge, or going to Brooklyn and walking back over the Brooklyn Pridge in order to get the sunset over the New York sky-line. And, don't laugh off Central Park. Though it's a perfect babble of tongues on the Sabbath, it's well sprinkled with top-hats and silver fox. The Metropolitan Museum is usually at its worst on Sunday, because of the crowds, but the Brooklyn Museum is often at its best, at least for those who live in Manhattan, because it's such a long trek over to Brooklyn that the subway seems to be the most efficient means of getting there, and on Sunday you can make the trip without having to fight your way through the crowds. The collection of costumes housed in the Brooklyn Museum is one of the most interesting to be found anywhere.
- I hardly need to remind you of the Philharmonics at Carnegie Hall on Sunday afternoons, and the lectures (usually Travelogues) scheduled every Sunday evening. Likewise Town Hall, where the following are scheduled for autumn and early winter:

Sunday Afternoon, November 19
Grete Stueckgold, Soprano
Sunday Evening, November 19
Aleksandr Helmann, Pianist
Sunday Afternoon, November 26
John Charles Thomas, Baritone
Sunday Evening, November 26

Sunday Afternoon, December 3
Sunday Evening, December 3

Sunday Afternoon, December 10
Sunday Evening, December 10
Connance

Sunday Afternoon, December 17
Sunday Evening, December 17
Laura The English Singers
Controlled

Sunday Afternoon, December 24
Sunday Afternoon, December 24
The English Singers
January 7

Sunday Evening, January 7
Sunday Afternoon, January 14
Sunday Afternoon, January 14
Lette Lehmann, Sonrang

Sunday Evening, January 14
Sunday Afternoon, January 21

Sunday Afternoon, January 21

Sunday Evening, January 21

Sunday Evening, January 21

Sunday Afternoon, January 21

Nora Dinkov, Mezzo-Soprano
Afternoon, January 28

Sunday Evening, January 28

London String Quartet

Sunday Evening, January 28

London String Quartet

London String Quartet

London String Quartet from Saturday afternoon and evening.

Sunday Afternoon, February 4

Sunday Evening, February 4

Sunday Evening, February 4

Daniel Ericourt, Pianist

Bartlett Afternoon, February 11

Bartlett and Robertson, two-piano recital Sunday Evening, February 11
Sunday Afternoon, February 11
Andres Segovia, Guitarist
Sunday Afternoon, February 18
Sunday Moleon, Eddy, Baritone

Nelson Eddy, Baritone
Nelson Eddy, Baritone
Daniel Ericourt, Pianist

 A new venture—and a highly promising one—is the series of intimate chamber-music concerts given on Sunday mornings from November to April at the David Mannes Music School, in the charming little hall at 157 East Seventy-Fourth Street. On the third Sunday of every month (beginning November 19th) from eleven to twelve A. M., the Perolé and Stradivarius String Quartets, and the Kroll-Prinz-Sheridan Trio (all wellknown players) will play music ranging from the Brahms clarinet quintet to Ravel trios-with plenty of Mozart and Bach and Schumann interspersed. (The subscription for all six concerts is around \$5.)

The other three Sunday mornings of each month will be given over to informal talks on music appreciation by Harvey Officer, and to ensemble playing for amateurs—the latter being a much-needed chance for non-professionals, young and old, to make music together under expert supervision.

The chief advantage of all this is its informality and intimacy. The music comes to you without the cold ritual of the regular concert-hall and without any institutional tinge. In other words—just music!

• New Yorkers, of course, have discovered that one of the pleasant places for spending a Sunday evening is at the Waldorf-Astoria. The dinner concert in the beautiful Sert Room provides a well-rounded entertainment—a perfect meal; music by Xavier Cugat's Orchestra; and movietone and technicolour pictures. Frequently, there are previews of the pictures which will later be the hits of Broadway. Cugat and his Ensemble play every day at luncheon, of course, and dinner-dancing goes on nightly except Sunday.



The Empire Room

• This famous room in the

Waldorf-Astoria has been opened again for dinner and supper dancing—and every evening turns out to be a gala affair, such is its fashionable popularity. The music is a triumph. In addition to Xavier Cugat's Orchestra, there is Enric Madriguera, who has been brought over with his entire orchestra from the Casino at Monte Carlo. Other features include Margo, the Spanish dancer, and Carmen, who sings Spanish lyrics.

Tea with dancing

• There won't be any chance of succumbing to that let-down feeling in the late (Continued on page 30)



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treatments and flattering
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CITY VENUE, NEW YORK state B

VOCUE COVERS THE TOWN

(CONTINUED FROM PAGE 29)

afternoon if you will but remember the tea dances that go on every day (including Sunday) in the Empire Room of the Waldorf-Astoria. And there is more to it than merely tea and dancing. There's music by the Zito Poema orchestra—featuring Argentine and French tangos. There is the delightful Rikki, who has a great sense of humour and who is a diseuse-raconteuse just back from several years on the Continent. These, and many other features which will be added as special attractions in appropriate decorative settings, have been planned and secured by Edward Paul England, III., to whose inventive originality the programs are due. For the coming holidays, he has some diverting entertainment in preparation, to be presented in colourful settings and with exceptional talent. The tea dances are held from four till six-thirty on week-days, and till seven o'clock on Sundays.

Very like Stamboul

• If you long to lunch or dine in

a tranquil atmosphere that will take you straight out of the metropolitan hubbub for an hour or two, remember the following address—12 East Thirtieth Street. It's the Constantinople Restaurant, and it has an air that is faintly exotic and very sympathetic. But, best of all, the food is delicious.

If you ever had the impression that the Turkish cuisine is not for you, a delightful surprise is forthcoming. For this type of Oriental cookery is very bland, yet flavourful. It carries out the traditions of the Sultans of centuries past—and, evidently, those gentlemen knew how to live.

At the Constantinople, you are made to feel quite at home. The host, Mr. Kegham Eurenjy, sees to it that the service is unobtrusively perfect, while Mrs. Eurenjy will, if you like, suggest the special plats for your menu. Or you can look wise and show that you are already familiar with the mysteries of Patlijian Cheop Kebab—for there is a tactful little glossary attached to the daily menu to translate all the native dishes. You discover that Turlu Guvej means mixed fresh vegetables baked in a pot—a delicious luncheon dish which may be had with or without tender bits of lamb. To accompany this, you might have Boulghour Pilaff, which

is made from cracked wheat; and Matzoon (good for your digestion); and then Turkish coffee.

The service is à la carte, but surprisingly moderate in price. You might give a unique party here for a few dinner guests—Mrs. Eurenjy would reserve the rear room just for you and would suggest a special menu. It might consist of

Midia Dolma (cold stuffed mussels)

or

Terbiyeli (chicken soup with egg and lemon)

The meat dish might be

Kehad Kebab (lamb roasted in waxed paper, with pine-nuts and delicate seasonings)

or you could have

Patlijian Cheop Kebab (grilled lamb and eggplant on skewers) then

Rice Pilaff

followed by

Mixed Compôte (something entirely different to the usual flavour of cooked fruits)

and

Turkish Coffee (made and served in individual pots)

Going to the Constantinople isn't just a novelty—it becomes a habit.

Table d'hôte de luxe

• "Le Bijou" is an intimate restaurant that has been created out of the dining-room of the Langdon Hotel at 2 East Fifty-Sixth Street. The main room facing the street side is especially attractive at lunch time, one reason being that it is lighted by real daylight—always an asset, I think, to the noonday meal. But there's also another smaller room in the rear, extremely cosy and friendly in atmosphere-known as the tap-room. Here, at midday, is found a chic crowd reminiscent of gatherings in the Ritz bar in Paris. Above this room is a balcony partitioned off in private cubicles, making the ideal spot for a little dîner \hat{a} deux. When one dines up there, the room below can be seen, yet you and your escort are not visible at all. Often most desirable! The cuisine at Le Bijou is excellent, and the table d'hôte luncheon is sure to bring forth, "I don't see how they do it!" As an example, here is what I ordered for luncheon from their very liberal menu on a warmish autumn day: melon, cold madrilène, chicken St. Germain (chicken hash au gratin with purée (Continued on page 31)

HAIR SCULPTURING



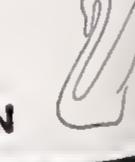
Higher hairdress and curls—Curls banked profusely on top of the head—Hair brushed upward and curled in a high mass of ringlets. All of this awaits you, and it will be moulded to suit you so perfectly by Mon. William, formerly with Antoine de Paris, Saks-Fifth Avenue.

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and bred in the traditions of which they write. It tells not only the outward rules of behaviour but also the underlying reasons that prompt them. It catches in its 571 pages the spirit of graciousness that actuates every courteous act. Send for this book today. \$4.00, postpaid.

Condé Nast Publications, Inc.
1928 Graybar Building
Lexington at 43rd, N. Y. C.



VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 30)

of pease), a mixed green salad (properly messed about), Camembert cheese, good and gooey, and black coffee served in cups of that blue which brings back nostalgia for the china used on the Continental restaurant cars. The table d'hôte dinner at the Le Bijou (for less than \$2) is equally good, though you may order à la carte if you prefer. In the evening, Hermano's orchestra plays things which are a perfect accompaniment for dining, and there is dancing from about seven-thirty until closing, which is generally after midnight.

Giving parties

• It is worrying enough to think of the holidays descending on us, with all of those gifts to buy and all those parties to attend. But worse still is the thought of the party that you yourself must stage. If you find yourself getting panicky when you think of coping with all the details that entertaining demands, just remember there are two friendly places in New York where all your party cares disappear into thin air. One is at Saks-Fifth Avenue and is run by the Junior League. It has recently been given a new name, the Burden-Littell Entertainment Bureau, being actively supervised by Mrs. Chester Burden and Mrs. Robert Littell. Here, they take charge of everything in connection with début balls, wed-

dings, or very informal affairs. This bureau has sent bands and orchestras as far as Chicago and has attended to the catering for parties in Westchester, Jersey, and Long Island. The beauty of having the Burden-Littell Bureau arrange your entertaining is that you have one person to deal with regarding everything. Instead of telephoning your caterer, stationer, florist, and band leader about various details, you simply let your Saks "Clearing House" do all the dirty work. Don't ask them about children's parties, however. There is another department in the shop for just that.

• Then there is The Party Mart, Inc., at 510 Madison Avenue. This place calls itself "The Invisible Host," and will do anything about a party, from creating a single place-card, to an Inaugural function (The Party Mart designed the place-cards used at the Roosevelt dinner last March 4th). Miss Beulah Kuh, the guiding spirit back of this helpful institution, likes nothing better than to be asked to suggest a very, very original idea. Although she carries out balls, weddings, and receptions, she much prefers to get up a stunt party. In telling me about how far her Bureau goes in relieving you of details, Miss Kuh said, "You don't even have to be at the party yourself." Pretty perfect, that.

"FLANEUR"



PIERROT PUMP

Dazzling black-and-white satin . . . divided by a thin line of silver curling into a silver medallion . . . such is this smartly formal opera pump. The white satin may be tinted to match one's frock. From our street-level Shoe Salon \$16.50

ON THE PLAZA . NEW YORK

BERGDORF GODMAN

FIFTH AVENUE AT 58TH STREET



Soft as a Winter Snowflake, the English Woman's lovely skin



Even in bitter winter, the English-woman's skin is soft as drifting snow-flakes, her color as fresh and lovely as on a day in June.

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Yardley's English Lavender Soap, the mildest, most refreshing she has ever found; Yardley's English Complexion Cream . . . a cleanser through the day, a tissue cream at night, and a powder foundation at all hours.

And finally, Yardley's English Face Powder, a barrier, invisible and effective, against the ravages of sun and wind and weather. But so much more than that! A velvety finish for your skin . . . so luxuriously fine that upon your cheek it is wholly imperceptible; so

subtly tinted that it adds only a warmth and richness to your natural coloring; so faintly, cleanly fragrant that it brings an enchanting breath of wind-swept English moors in flower.

There are other Yardley preparations, of course. Learn about their usefulness. May we not send you booklet V-11, "Complexions in the Mayfair Manner". It is free. Yardley & Co., Ltd., British Empire Bldg., 620 Fifth Ave., New York; in London, at 33, Old Bond St., and Paris, Toronto, and Sydney.











Yardley's English Face Powder, to leave your skin with a velvety bloom. In six new shades, including English Peach, a warm and becoming rachel with a trace of pink. \$1.10 for a large box.

Yardley's English Complexion Cream, cleansing cream, skin food, and powder base; and Yardley's English Lavender Soap. The cream, formerly \$1.50, now \$1.10; the soap, 35 cents a cake; bath size, 55 cents; guest size, six in a box, \$1.05, or 20 cents singly.

Yardley's English Lavender, the best-loved fragrance of all. The national English perfume, it is treasured throughout the world. In varying sizes, from \$1.10 to \$15. The bottle shown, \$1.10

YARDLEY'S ENGLISH LAVENDER

V O G U E

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VANITY NUMBER

Cover design by Erickson

VANITY

YouthLe jour, le soir "Woman in bath". The hair-raising mode High brow, high curls Vanity—vice or virtue?							50-51 56-57 60-61 62 63
On her dressing-table	•	٠	•	٠	•	٠	00-0/
FASHIONS							
Mid-season exhibition					•		36-43
A fashion film		٠			•		44-47
Theatre goers		٠	*	٠			54-55
Tailored luxury		٠			•	٠	58-59
Coxcomb and capelet		٠		٠		٠	68–69
For your private life .			٠		٠		72–73
Under your fur coat .		•			4		74–75
Rich folds of red satin			٠				76
Shop-hound		٠				٠	77
Vogue's smart economie							
New couturier designs		•		٠	٠	٠	80
Designs for practical di	ress	sma	akir	ig	82	2, 1	15, 118

VARIETY

Vogue covers the town 2	8-31
Vogue's-eye view of the mode	
Her Majesty the Queen	49
New Paris apartment 5	
Wines and wherefores 6	
Vogue's spot-light on the passing shows 7	0-71
Gifts you must order early 104, 105, 106	
Society	
Answers to correspondents 113, 114	, 116

ADVERTISING SECTIONS

Vol. No. 82 No. 10

Schools	•	44		•			20
Travel .							
Vogue's							
Vogue s							

Whole No. 1472





NOVEMBER 15, 1933

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THERE ARE THREE VOGUES

AMERICAN, FRENCH, AND BRITISH

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eye view of the mode

Scoop again! Not content with our historic rush of the Paris winter collections into the September 1 issue, we've managed to show you in this number some of the high points of the mid-season fashions. The collections were shown in Paris in the last week of October. A more detailed report of them will follow in the next issue.

• As this is called the Vanity Number, the moral of the photograph at the left is plain: even Venus has to be touched up. There is no such thing as static beauty. After the middle twenties, a woman is on a treadmill—walking fast to stay in the same place. It is our duty to make this treadmill-walking fascinating—and successful.



• The drawing at the left will mean absolutely nothing to you unless you gaze upon page 49. There, you will see the trials of a queen who wakes up one day to find herself a frump and-in an agony of desire to make up for lost time (and lost love)—sets out to be chic. There are two results of this superhuman effort: one, on page 49; the other, here. The feet belong to the king. • At the right is a picture of the coming generation being educated. We have always believed that schools should include a course on fine living. How to make a lovely home, how to eat well, how to drink superbly. Now, especially, what will the ignorant swain do when confronted with a list of fifty wines? Grow pale, tremble, and order port with lobster? To prevent this horror, we give you, on page 64, a guide to wines—and wisdom. • At the left is the creator-extraordinary of hair-styles— Antoine, no less, admiring his own handiwork in his own studio. His latest "coup" is the "brushed-up" movement in coiffures, temptingly pictured on pages 60 and 61. · Below is the fashion racket in its more innocent moments. Right, Madame Yvonne Carette careening on the Mediterranean on her small yacht. She is now, by the way, in New York, staying with Mrs. Gurnee Munn and showing a small collection of her clothes privately to devotees. In the plane are Mrs. Edmund Randolph, of Gervais, and a friend, flying from Sweden to Paris. (Buyers are flying more and more on their business trips.)







SCHIAPARELLI'S EXCITING NEW SILHOUETTE-LIKE A SHIP IN FULL SAIL-IN STIFF BABY-BLUE SATIN; BERGDORF GOODMAN

NOVEMBER 15, 1933



MIDSEASON EXHIBITION

PICTURES BY ERIC, FROM THE PARIS OPENINGS

THE Midseason Salon of fashion pictures is, as usual, a gallery of revelations—and minor revolutions: still another proof of women's fantastic fickleness. For no sooner had they learned and liked to muffle their throats to the chin than they are forewarned of a coming era of low décolleté. One minute, everything goes to the back—the next, all focuses on the front. Hands used to jerking a beret brim over the right eye will be idle soon. Foreheads hidden from the light of day will come forth. Shoulders are done with, but sleeves must be obvious. On the one hand, nun-like bibs; on the other, double exposure. It is all very bewildering—a little distressing—, but exciting.

One of the pictures that caused more gasps than the historic "Nude Walking Down the Staircase" in 1912 is the Lanvin bust shown on page 38—not a shameless Du Barry, but a forecast of how you will look in 1934. Lanvin has definitely declared revolt against the high neck; embellishing this revolt with handsome gold lamé on dead-black crêpe, an important combination and destined for favour.

Next in news to this major shock of décolleté is the boat-in-full-sail effect of the evening dress shown on the opposite page—a Schiaparelli inspiration, heightened further by its entirely new material, a stiff, shiny satin with a smooth surface that reflects flashes of light. A well-known French movie actress chose it for her new picture, "Une Femme Idéale," so mad was she—and the cameramen—about the fabric. Capes figured greatly in the collections: almost every artist-designer entered at least one cape.

Up above is a new picture in the mode: Chanel's use of contrast. At the left, she puts raspberry-red velveteen on a blue wool crêpe dress. At the right, there's white piqué on black velveteen. (Models from Saks-Fifth Avenue) The frames used in this portfolio are from the Serge Roche collection



Portrait of a modern Du Barry. Lanvin's great surprise at the Openings—a dinner-dress with a neckline slit daringly low. It's of black crêpe and gold lamé (Hattie Carnegie). Shocking, perhaps, but new; and a very definite sign of reaction against the muffled-up-to-the-chin fashion of the present season

The ecclesiastical motif is strong in bibs and collars. Mirande pleats them, Chanel and Lelong clasp them neatly around the throat, letting them fall softly over the bosom.

Augustabernard is magnificent and extreme—very high necks or very low necks, all or nothing. Her striking dress of blackish-green flamisol (a dull artificial silk crêpe from Bianchini), shown on page 40, accents the décolletege with cardinal-red velvet, which also forms two brilliant trains.

The figure continues to be deified, there is still back fulness, and the mode as a whole is sane and graceful. Boiled down to the essence, there are two great changes: the low neck of Lanvin and the diadem hat, with the forehead exposed. You can see a smart example of the latter in Reboux's Gothic-peaked model on page 43.

More about these stimulating collections will follow in our next.

NOVEMBER 15, 1933



DUOTONE STUDY BY MAINBOCHER. NARROW SNUG JACKET AND WIDE CAPE OF BEIGE JERSEY, BEIGE TOILE DE LAINE BLOUSE, BLACK VELVET HAT, SUÈDE BAG; FROM DUNHILL'S NEW SHOP



STUDY IN BLACKISH-GREEN AND RED. AUGUSTABERNARD MADE IT, SPLASHING ON THE RED IN TWO PANEL TRAINS: BENDEL

NOVEMBER 15, 1933

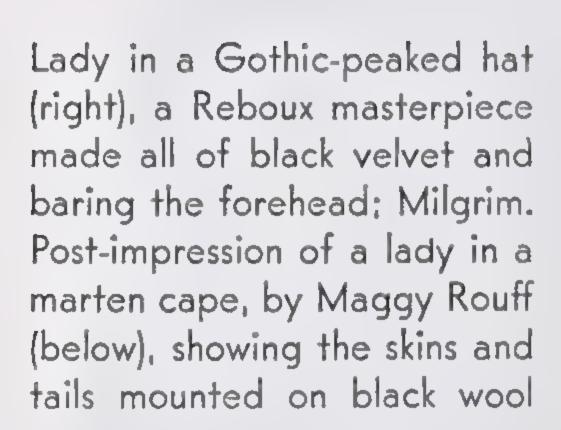


NOCTURNE. (LEFT) PATOU'S BLACKBERRY CRÊPE SATIN. (RIGHT)
MOLYNEUX'S CORNFLOWER-BLUE CRÊPE-LIKE VELVET: ALTMAN



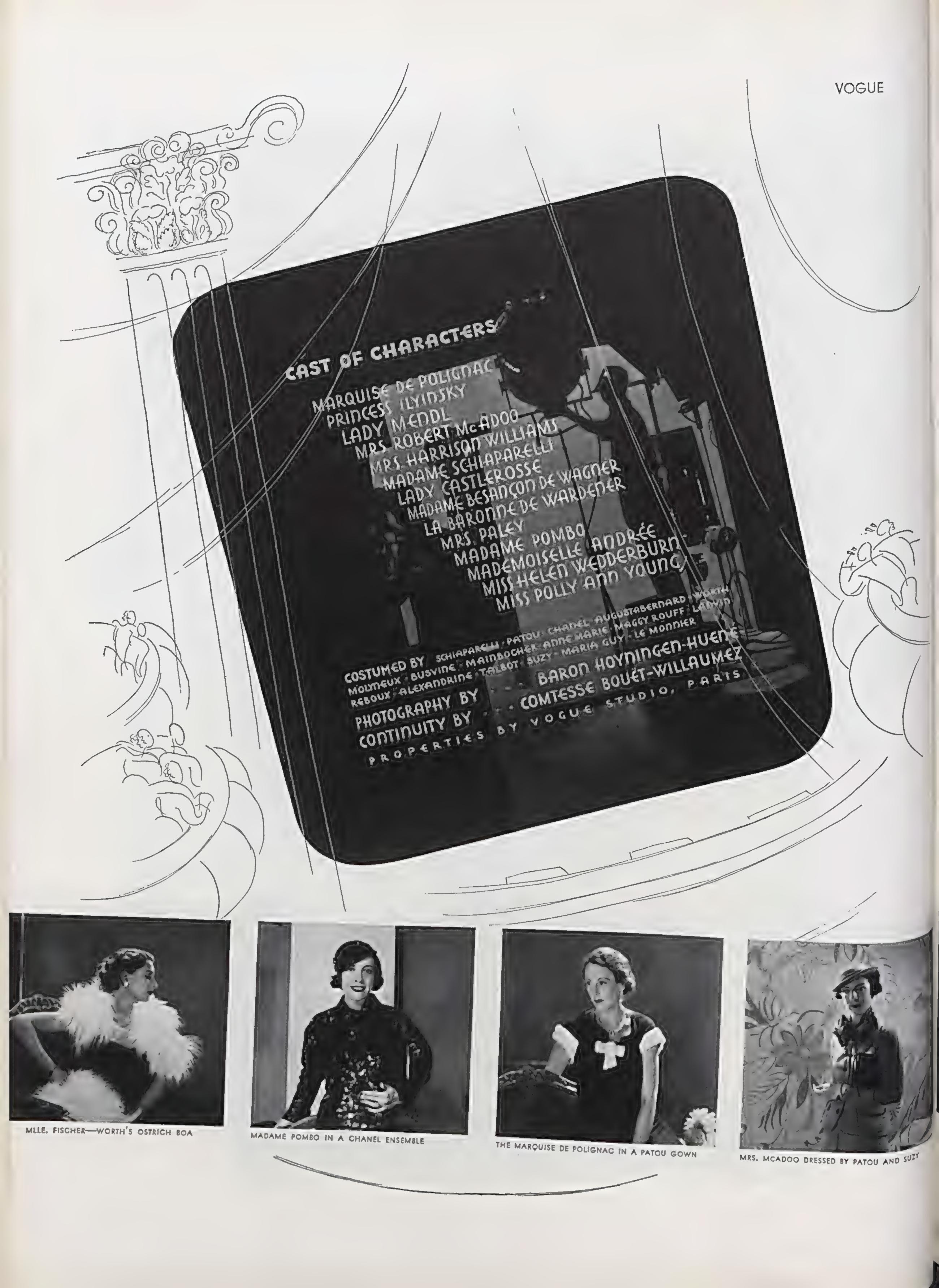
REBOUX'S NEW LITTLE JERSEY HAT. VIONNET'S SWASHBUCKLING CAPE SHOWN IN THE WINTER COLLECTION, BUT WHICH SHE IS DEVELOPING IN VARIED FORMS FOR SPRING; SAKS-FIFTH AVENUE

43









AFASHIONFILM

presented by Vogue

ERE is the latest thing in a film of fashion and fun. It was taken, one day not long ago, at Vogue's own studio in Paris. It was first presented at a New York cocktail party, and it is certain to amuse future audiences wherever it is seen. For its cast is made up of famous women of society, who have never quailed before the eye of a professional movie lens. It has the very finest and latest fashions from Paris. And it is brimming over with information and human interest.

The players—those charming ladies you see here—were thrilled by the process. They had never worn professional screen make-up before. They were enthralled by the deep brown shadows on their eyelids, by the mile-long false eyelashes, by the thick blanket of grease-paint on their patrician faces.

Covered with ochre powder, their mouths mimicked the surly droop of Joan Crawford's lips, the elusive curls of Garbo. Some were painted dark brown, others were pencilled with special, long red Eberhard Faber pencils, which so captivated the ladies that they carried them home for private use.

As for the reactions to the ordeal of Kleig lights, they varied as much as their owner's features. Mrs. Harrison Williams, her wide, startled eyes notwithstanding, was natural and untemperamental. So was the blond and assured Lady Castlerosse. The Marquise de Polignac had great dash, was totally without self-consciousness. Her French poodle, an admirable partner in drama, had a special hair-cut just for the picture and looked rather like a pianist. Speaking of dogs, Lady Mendl, who—as the youthful Elsie de Wolfe-had appeared before enough audiences to cure her forever from stage-fright-forgot her own toy





A LANVIN DRESS WORN BY THE PRINCESS ILYINSKY







SCHIAPARELLI'S SUIT WORN BY MRS. PALEY





MISS YOUNG WEARING AN ANNE-MARIE CARDIGAN



LADY CASTLEROSSE WEARS A MOLYNEUX DRESS



MISS HELEN WEDDERBURN IN A BUSVINE TWEED



MLLE. ANDRÉE WEARS TALBOT'S TULLE CAPE



BARONNE DE WARDENER IN A MAINBOCHER SUIT





HOYNINGEN-HUENE, PARIS

HERE, LADY CASTLEROSSE IS WEARING AN ERMINE COAT FROM MOLYNEUX

Schnauzer and borrowed the French poodle of Lee Erickson, who had to stand outside the camera range and control him. (The dogs were not made up, but they might be for the next film.)

Princess Ilyinsky, dark-haired and beautiful, had the intensity of a great actress, taking a whole afternoon to makeup, rehearse, and go through her cinematic paces.

The bustle and excitement before the shooting was terrific. The dressing-rooms swarmed with ladies' maids, Vogue staff assistants, and stray dogs. Cocktails were served to calm the stars' nerves, and a phonograph played in a corner to soothe the temperamental. The studio resounded to the professional jargon of the director: Cut! Lights!" "Camera!" "Smile!" "Turn without getting tangled in your train!" "Drop eyes!" And the lady, only too pleased, lowered her yard-long lashes on her ochre cheek.

There are innumerable exciting fashion points in this unique film. For instance—the boa in the still on page 44 is mounted



on white net and will probably replace the feathered capes of last year. The evening ensemble on the same page is a very daring mating of black jersey and sequins.

Mrs. McAdoo's suit, shown on page 44, is the same as that worn by the Marquise de Polignac on the opposite page—but with a tie silk bow substituted for the leopard fur. Her Suzy hat, by the way, is extremely popular.

The checked suit that Mrs. Paley wears in the still on page 45 is, surprisingly, in pink, red, black, and white. And that cardigan worn by Miss Polly Ann Young, also on page 45, is made of black silk, trimmed with strass buttons, and very new to wear over afternoon dresses. Miss Wedderburn's beige cloth suit, too (on this page), is a popular model.

Altogether this new fashion film is, in vulgar parlance, an eyeful—of smart clothes, of beauty, and of personalities; all outstanding and all distinguished in the worldly world.



MLLE. AGNETA FISCHER-ALEXANDRINE GLOVES



MISS WEDDERBURN-REBOUX BERET; WORTH SUIT



MADAME SCHIAPARELLI'S NEW DINNER-COAT



A DINNER-SUIT WORN BY MADAME SCHIAPARELLI



AUGUSTABERNARD SUIT WORN BY MRS. WILLIAMS



THE true wonder of first youth is that one never thinks one is young; it is a sign that youth is diminishing when one

begins to dwell upon it. A child's constant wish is to grow older; his scanty years appear to him only a drawback. But what is commonly considered as youth is precisely that stage of life when egotistic children are metamorphosed into grown-ups. They cease then to belong to themselves, they become the prey of others.

What is youth if not a joy, less perceptible to ourselves than to those around us? This blessing of all blessings, so vaunted, so cherished, so regretted, can be summarized, after all, as a gift made to others. We bring this illusion to those who have lost it, or we share it with those who still possess it. It is the age of liberty surrendered, of love shared, therefore of sacrifice.

In certain countries on the Continent, at the age of eighteen, young men join the army, and young women join the world—both have to run risks.

"As many killed as wounded; to each his share," says a carved Gothic inscription on the archers' guild-house in a Flanders town. Every one flees from the fight as best he can.

Adolescence is the most general and yet the most individual accident of life. Each survives it in his own way; remembering it as a storm-zone through which he has passed. A French actress of the eighteenth century (I think it was Sophie Arnould) defined youth by a sentence still true today: "How we suffered! Those were the good old days. . . ." The poetry of all peoples and each nation's statistics on suicide confirm her.

Hebe, goddess of youth and cupbearer of the gods, dispenses more nectar than she herself drinks; then she withdraws, letting fall from her fingers the empty cup that the ancients placed inverted on the tombs of their dead.

But there are other kinds of youth besides this first one

that dramatizes the world and goes by like a woman crowned with flowers, the only one not to see the roses she wears upon her head. In great epochs, when civilization is at its height, youth is the longest by far of the three ages of life. One has scarcely more than ten years of childhood, from five to fifteen. People who know how to live ought not to allow themselves to have more than ten years of old age. Who thinks of the age of Helen of Troy? When Menelaus married her, this daughter of the Swan had already had one husband. Had she not presented the hero Theseus with a daughter; had she not given another—Hermione—to Menelaus? When Paris eloped with this twice-married mother of two children, it was on a "speedy vessel," in reality no more than a small sailing ship. The length of the voyage must be reckoned with, for the winds that blow across the seas between the Greek Islands and Asia are variable and treacherous. When the ancients of Troy saw Helen appear on the walls, and said it was only right that young men should die for such beauty, the siege of the city had already lasted ten years. The difficult homeward journey of the victors lasted another ten years. How old was Helen, one wonders, when the son of Ulysses fell in love with her on her return after the Trojan war?

Every period in which human values reach their highest point is signalized by the lengthy reign of some feminine beauty. Ménard, the Renaissance poet, celebrates a woman whom Time, the Destroyer, desperately in love with her, dared not approach:

"Et le Temps, orgueilleux d'avoir fait son visage . . ." he says in his famous sonnet: "À une belle vieille."

Louis XIV.'s long reign found a counterpart in the still longer reign of Ninon de Lenclos.

From Madame Missia Sert, I have a splendid feminine saying: "After the age of forty, every woman is responsible for her face."

This responsibility implies something more than long sittings in beauty institutes; it involves courage, will-power, balance, self-knowledge. A woman is accountable for her body and her soul. To be eternally young means to have the wisdom of Pallas, a wisdom as much the portion of the courtesan as of the saint.

As a sign that civilization has reached its height, our own epoch has witnessed the imperishable youth of several women. I shall quote two—the apparition of the Comtesse

Greffulhe in France, of Lady d'Abernon in England. The first time I saw Lady d'Abernon—then still Lady Helen Vincent—was in a Paris garden visiting a dying beauty who, for the last time, was breathing the roses of June. I knew nothing of this goddess who, in the guise of an English lady, had come among us to inquire about the failing health of a friend. I was so young, then, I knew so little of the world, that I (Continued on page 102)





HER MAJESTY THE QUEEN! Ta ra ta ra! We take pleasure in presenting to you the heretofore neglected spouse of that endearing little king made famous by Mr. Soglow in the pages of "The New Yorker." Mr. Ross, its editor, has graciously permitted us to show the Queen for our own ends, which are dire. We've worried a long time about queens. They seem to have a universal talent for dowdiness

Their hats sit on top of their heads; their gewgaws are legion; their gowns are never related to the mode. We've yearned—since we were knee-high—to dress a queen. It would be wonderful to see a chic queen—a queen who lost none of her dignity by knowing how to wear clothes. Our Queen has made a noble effort—but not entirely in the right direction. We propose to give her another try. Watch for it!



Our artist
Benito used
Elizabeth arden's actual cosmetics
instead of paints to reproduce
the daytime make up at the left

For the wearing of the green (the deeper shades), choose Peggy Sages Orblood" nail polish

With dark greys and taupes. We suggest "Medium", also from Peggy Sage

a call to the colours is sounded by this novel drumlipstick from Jay-Thorpe

What comes out of a lady's handbag? a combin a suide and mirror case (Jay Thorpe); a swivel lipstick (Dorothy Fray); an infinitesimal mascara set (Primrose House); and the new Water Lily Powder Case (Helena Rubinstein)

is worn by smart nails with costumes in the new dark berry shades



NEW PARIS APARTMENT

of Madame Helena Rubinstein







BUFFOTOT, PARIS

- Above one of the newest cinemas in Paris, "Raspail 216," in a building that belongs to her, Madame Helena Rubinstein has a new apartment—a modern ensemble with architecture and decoration by Bruno Elkouken
 On your right, when you
- On your right, when you enter, is the salon above—described in more detail on the opposite page
- The staircase, which runs to the dining balcony and upper floors, has a dull gilded metal banister and walls covered with straw
- Left is the music-room, with metal Brancusi sculpture, modern paintings, and upholstery in a copper tone

NOVEMBER 15, 1933 53



- This is the dining-room—built on a balcony like a bridge between salon and music-room. Natural wood furniture, champagne coloured leather upholstery, white curtains, and—on the table—red camellias
- You see the salon again below—its modern marble fireplace surmounted with a collection of Negro masks and exotic sculptures. A mirror reflects the dining-bridge, and paintings by Matisse, Picasso, and others are set forth by the clear walls. Beige leather upholsters the furniture, and the curtains are made of brown taffeta and white muslin



54 VOGUE



JAY-THORPE . BERGDORF GOODMAN . NEIMAN JACKSON

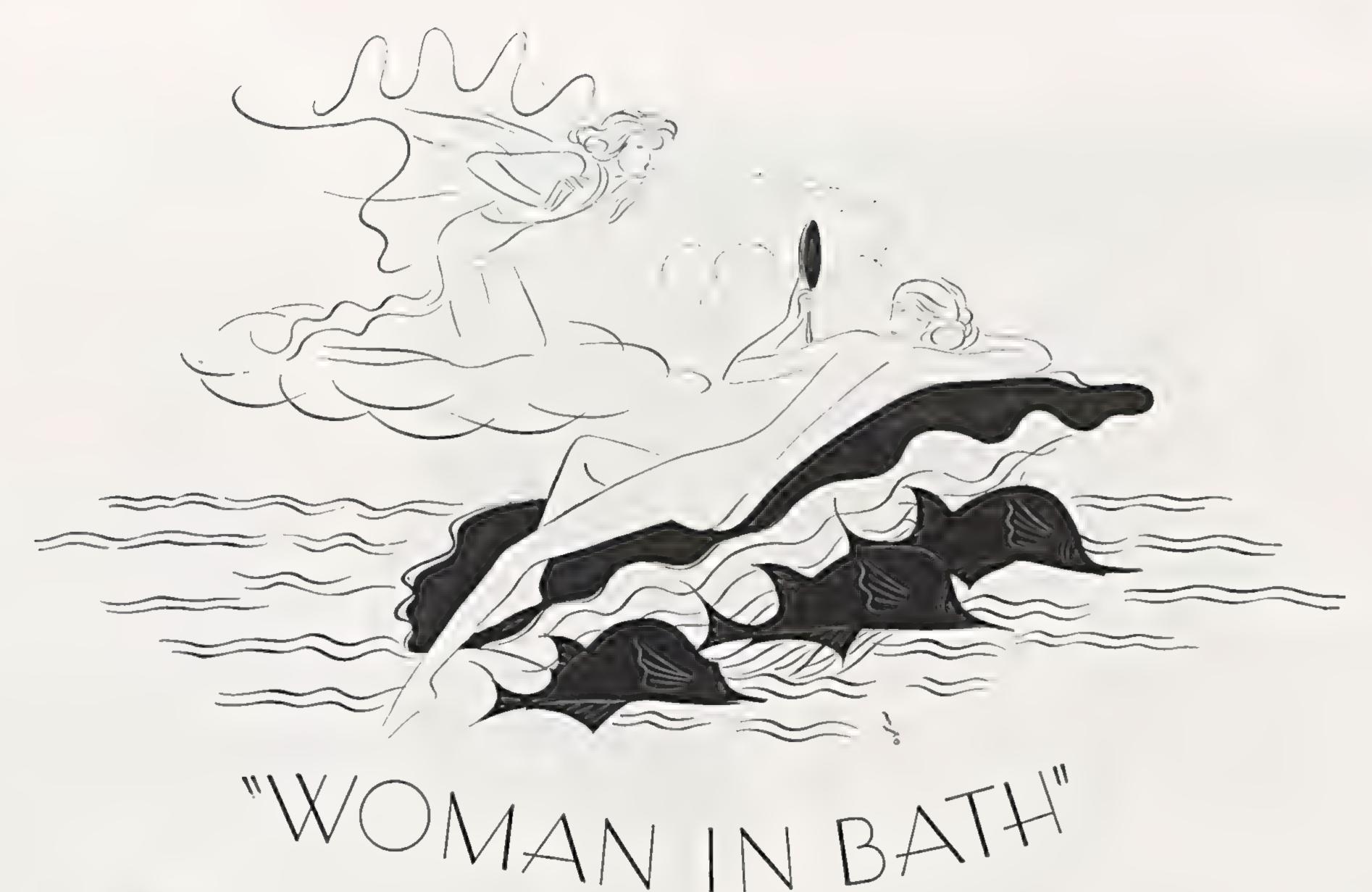
NOVEMBER 15, 1933



GERVAIS . SADA SACKS . TEN EYCK

THEATRE GOERS

- Nice to sling around you in a chilly lobby between acts—that opulent kolinsky cape on the opposite page. Underneath is a dress of Gyptian crêpe cut as simply as a classic pillar—its metal shoulder-straps studded with ruby-red stones. That diadem shouldn't escape you, either
- Neither orchid nor pink—that second suit is in the new, in-between shade, "Orchidée," the crêpe flecked with gold threads. There's plenty of drama in its old-fashioned, sable-edged jacket and its train
- Practically as narrow as shoe-strings are the straps that hold up that third dress of a deep green panne sauvage velvet. The entertaining cape jacket is well laden down with ostrich
- Fasten your eyes first on the tiny jewelled velvet theatre cap on the lady in "Orchidée" on this page—the cap is so tiny no one behind you could possibly fuss; from Madame Pauline. Her Bianchini satin dress has very Southern-belle-ish shoulders—the sleeves may be worn or not
- It takes taste to put three colours together, so you won't look like a national flag. But it's been done with great success in that second dress, of Gyptian crêpe. When the lady turns around and faces you, the neck-line in front is square
- The heady shade of that third crêpe dress is called "Madeira." The pleated bertha is high in front, but daringly low in back. More of the pleats appear in bustle-like tiers on the trailing skirt





ROM the day when Love and Beauty, in the form of Venus, were born of the ocean wave, the bath has always been woman's best background. At first, the goddesses and local beauties were painted performing their ablutions in rivers, streams, and lakes; but, as plumbing gradually improved, the fountain, the marble swimming pool, and finally the tub became the preferred backgrounds when having one's portrait done. True, the pools of antiquity were far more becoming than the modern porcelain bathtub, but, since no more reasonable excuse for nudity than the bath has ever been discovered, ladies have continued right down through the modern era of efficient, but unflattering plumbing to pose for their portraits in the tub. How many, many times did Degas alone render this most intriguing of subjects—"Woman in Bath!"

In our complacent way, we are apt to presume that never, since bathing began, has anything like the present luxury existed. How wrong we are! The most ordinary Roman citizen B. C. would sniff at the utmost luxury in bathrooms we could show him to-day. Our two-minute plunge and flick with a towel would arouse in him only pity or scorn—he who spent hours lolling in his perfumed bath, curling through marble pools, progressing luxuriously through seven or more degrees of heated baths, being oiled, anointed, massaged, and perfumed to within an inch of his life.

In their palaces, the wealthy Roman citizens had whole floors or even separate establishments devoted to the bath, with indoor and outdoor swimming pools, with vapour and shower-baths, with marble walls and columns, mosaic floors, silver or gold tubs, statues, mural paintings, magnificent dressing-rooms, dining-rooms, lounging-rooms. But of such inconceivable splendour were some of the public baths built by the emperors that the emperors themselves often preferred them to their own private bathing establishments. To these baths came the élite of Rome with their retinues of slaves bearing the necessary oils, perfumes, linens, brushes, and cosmetics. In a word, the grandeur of the baths of Rome and the luxury of the bath itself were such that nothing in America to-day would give us even the faintest conception of it.

Then followed one thousand years during which, according to the French

historian, Michelet, no one took a bath. Be sure, he warns us horridly, that not one of those romantic heroes of the Middle Ages—Launce-lot, Tristan, Arthur—nor one of those ethereal beauties—Guinevere, Isolde, Elaine—ever washed a lick. There

were princesses who were more fair than fragrant, there were saints who made it their chief claim to immortality that they had never even washed their hands; there were—but let us take it quietly. The point is that this almost complete negation of the bath was due to a mistaken idea of Christianity; and whenever, during succeeding epochs, we find ladies entering their tubs modestly, but unbecomingly clad in a flannel wrapper or making futile dabs at themselves beneath the decent folds of a coarse cotton shirt, we must remember that this was due to a zealous religious spirit—a Christianity that preached the mortification of the flesh for the salvation of the spirit.

While there can be no doubt that personal hygiene sank to its lowest level during the Middle Ages, there were, even in these dark times, luminous exceptions to the general dinginess. A certain Queen Radegonde, though we have come across no record of her own personal ablutions,

was a rabid advocate of cleanliness in others. As her contribution to the hygiene of her times, she installed a hospital in her palace to which she invited all the old, bedridden women of her kingdom—creatures, it goes without saying, too far gone to resist her ministrations. She saw to it personally that they were plunged frequently into hot, sudsy baths, and with her own hands soused and dried them. But this was

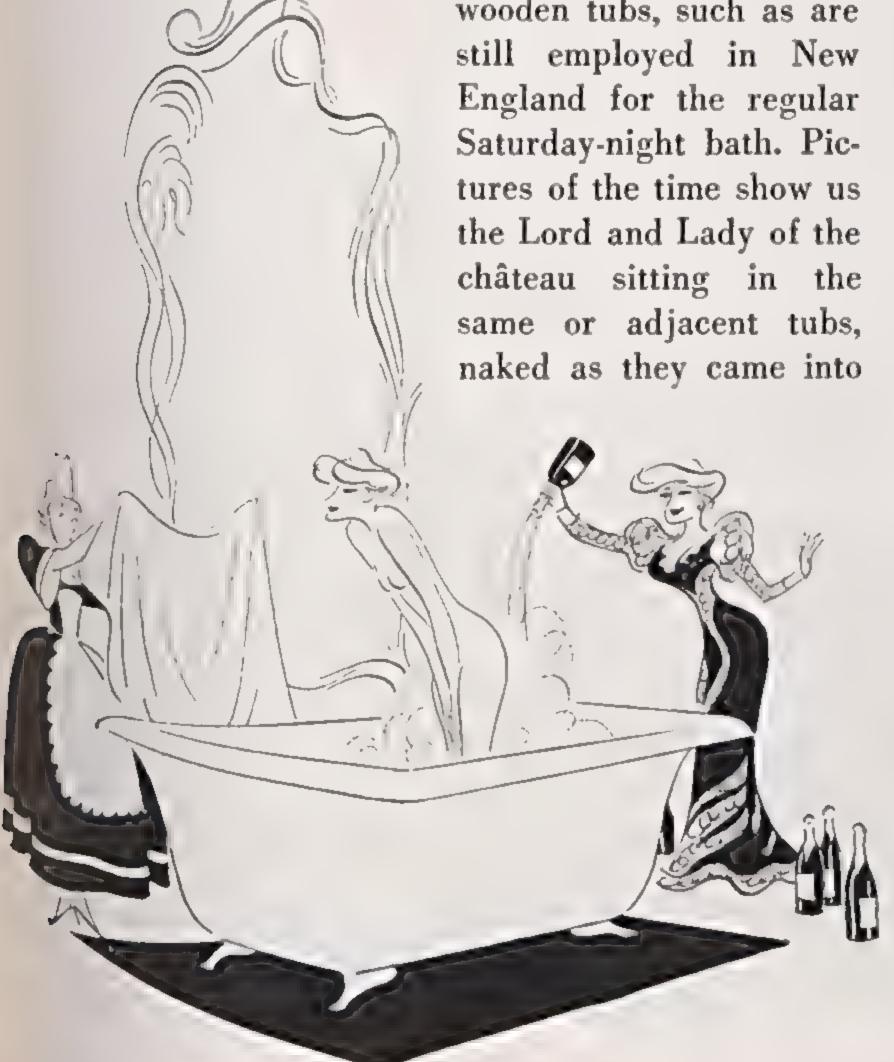


doubtless rather a demonstration of a passionately self-sacrificing spirit than of a profound belief in the efficacy of water.

That the historian, Michelet, in order to make his point, leans somewhat towards exaggeration, is proved by the accounts of other writers who bear witness that, at least once in his life, every gentleman underwent the trial by water, compulsory though it was, and performed rather in a spirit of symbolism than for any practical purpose. When a young man was about to be received into the order of Knighthood, he bathed—solely, however, as a symbol of spiritual purification. That there was no false modesty in those days is proved by the fact that, in one such instance, sixty young aspirants to Knighthood, advancing upon the bath-house naked as God made them, were accompanied by sixty young maids to assist them-not just bath-house wenches, but the daughters of the lord of the château. (It's no clearer to us than it is to you; the record does distinctly say, "sixty young girls, the daughters of the count.")

As the world was emerging from these dim ages, things began to improve. Certain forward-looking citizens did over their feudal strongholds, transforming the subterranean dungeons and torture chambers, of which they were beginning to tire, into baths, sometimes with pools

> and sometimes with just the conventional round wooden tubs, such as are





the world, except perhaps for a princely crown—the bain à deux, an informal and companionable affair. A few held out for the solitary bath-but these, naturally, represented the more selfish element.

Gradually, a little of the old pagan idea began to creep in—the thought that, after all, a certain amount of pleasure might be derived from the bath; and once that idea took root, decadence was not far off. Of course, it could never gain any real hold on right-thinking people. Only the lighter-minded members of the community, those whose morals were at least questionable, took up with this hedonistic idea. The result was what might have been expected. Vice was capitalized. Those panderers to debauchery who are to be found in every age and in every country began to open public bath-houses where patrons could wallow sinfully in great tubs of suds and water to their heart's content.

These baths quickly became sinks of iniquity, dens of debauchery—the official rendezvous of the filles de joie of the town and their gallants. Thither repaired, on a Saturday night, the gay young sparks of the fifteenth century, swaggering, with a leer. Here, in a large community room, all that life offers of gay and dissolute awaited them. Sitting each in his own round, steaming tub, his cap or his crown jauntily on one side, surrounded by the beauty and wit of the town, a board laden with viands and liquor laid across his tub, musicians and singers to provide entertainment, barbers and hair-dressers circulating from tub to tub, trained animals performing, the young men were in for a night of pleasure.

Many were the laws passed against these bathing establishments, which were certainly no better than they should have been-were, in point of fact, houses of prostitution; but, since the beds, the baths, the food, the wine, the music, and the girls were the best to be had in town, they continued to flourish. However, something was accomplished in the name

of decency, for the girls were strictly forbidden by law to emerge except in the middle of the day "to eat and drink honestly, without noise, scandal, or confusion," and all married men were categorically forbidden to enter the bathsin spite of which, these bad bath-houses were still going merrily on in the sixteenth century.

The fact that men and women bathed together, nude as the day they were born, was neither the cause nor the result of the debauchery; it was the accepted convention in certain countries during the Middle Ages. At Bade, in Switzerland, for example, there were bathing establishments of immaculate repute where men and women swam without benefit of clothing in adjoining pools, separated only by a grille, usually wide open. In the pools, picnic lunches were served, either at the grille or on floating trays in the water. Around the edges of the pool

sauntered the spectators and sightseers, mostly gentlemen who ogled the fair swimmers and bandied gay remarks with them. Frequently, a gentleman would sit at the edge of the pool to partake of the refreshments offered him from her floating tray by some hospitable bather.



Around the pool danced the young girls, clad only in a short, transparent shift, which they lifted gaily to receive the floral and monetary offerings of the spectators-all very naïve and innocent, at least in the eyes of the bathing Germans, but most scandalously indecent in the eyes of the more sophisticated visiting Frenchmen and Italians.

Just as many a saint's halo depended upon her never washing, so many a beauty's chief claim to fame was the fact that she did bathe. That alone was enough to make her famous. It need be no extraordinary bath of wine or rose-water, just a plain soap-and-water immersion, and the whole countryside rang with it. And let her make a daily or even a weekly habit of this strange performance, and her fame would go rattling down the ages-as witness Diane de Poitiers. Diane was, for (Continued on page 100)



STEICHEN

TAILORED LUXURY

At the left, you see Miss Ilka Chase in that most luxurious of all combinations-black velvet and silver lamé. First, there's a long, slim princesse gown of the velvet, low as to décolletage; then, there's a shining coat of silver lamé that may be worn as a light-weight wrap or may transform the dress into a hostess gown for late afternoons or informal dining. The coat buttons snugly at the waist, flaring slightly from the hips. The high, buttoned neck-line covers the base of the throat, and the long straight sleeves are topped by short cap sleeves

On the opposite page, Miss Chase is wearing a house coat—the newest thing you can have in the way of a hostess gown. This one, with long, slender, and very simple lines, has brilliance in its colours—clear lemon-yellow for the moire that is used to make it and tangerine for the facing. You can slip it on with one motion, button it snugly at the waist-line—and there you are, charmingly dressed for tea or for informal dinner at home. The jewels on these pages are from Black, Starr and Frost-Gorham. Coiffure by Laurent; chair from Colwell

NOVEMBER 15, 1933



THE HAIR-RAISING MODE



BRUERA COIFFURE . HEAD-DRESS BY SCHIAPARELLI



ANTOINE COIFFURE . SCHIAPARELLI BLOUSE

HOYNINGEN-HUENÉ, PARIS

THE very newest news about our hair is that it is swept up in the back. You can't have a low hair-line with a high neck-line, and the brushed up movement is very exciting looking. Remember the back of the Gibson girl's pompadour? If you can get something of that effect in back, you're doing well. Antoine has done two perfect variations of the same theme. One is shown on the lady depicted at the lower left on this page—for daytime (note the very high collar); the other, dressed on the same blond head, for evening, is shown in the two views on the facing page. To say that the hair looks something like a coxcomb is one way to describe the new look. And the nape of the neck has to be seen.

• Then, you practically can't go out of an evening without wearing something in your hair. Jewels—all kinds of them. (The heads shown on pages 61 and 62 give you an idea of these.) Ribbon hairbands worn like a Roman emperor's crown. Shell bandeaux. And flights of fancy, such as the Schiaparelli diadem affair of green pheasant feathers that you see in the upper photograph on this page. A whirl for the girls who have always liked to wear things in their hair! • Where are the curls of yesteryear? Well, they are still here, to be sure, but they are piled up at the top of the head in the centre (Antoine's idea) or at the side, as those that make the Schiaparelli business so charming. With the hair brushed up as it is in back, the curls have to rise in the world. Keep them small and loose.

As to the hair in the front, it should be brushed straight back or slightly sideways from the part, and the ears absolutely must come out in the open in their entirety. You'll find the whole business very flattering once you start experimenting.

The coiffures shown on these pages—perfect examples of what we are talking about—were done in Paris, but there are plenty of smart New York hairdressers eager with combs and scissors to do the same, or similar ones, on your own head. If you like, Vogue will be delighted to give you names and addresses.

NOVEMBER 15, 1933



Here is an evening coiffure worth noting, for it shows the brandnew sweep up at the back, with diamond nail-heads from Van Cleef
On the opposite page, at the top, is one of Schiaparelli's new evening bandeaux. Of green pheasant feathers, with a rock-crystal clasp from Herz, it encircles a Josephine-ish cluster of beguiling flat curls
The arrangement in the second photograph on the opposite page proves that high collars forbid low hair-lines. It is a daytime version of the coiffure on this page, with the hair swirled up like a coxcomb

HOYNINGEN-HUENÉ, PARIS



HIGH BROW, HIGH CURLS

That evening coiffure up above wouldn't be really new if it didn't have something jewelled to set it off. Here, Cartier's mercury wings hold the hair in place above the ears. The hair is waved loosely back from the face, massed in curls high at the side, and there is that important high-at-the-back feeling. The other jewels, too, are from Cartier. The dress is of gold lamé

NOVEMBER 15, 1933 63

VANITY-VICE OR VIRTUE?

by CAROLINE DUER

A GOOD deal, apparently, has been said and written against that bugbear of the preachers, Vanity. "The children of men are but vanity, altogether lighter than vanity itself," sigh the Psalms, disparagingly. "Vanity of vanities, all is vanity," moans Ecclesiastes. But why go on when we mean to disagree? There is virtue in this vice, and, speaking for the children of men to begin with, we could wish they were a great deal vainer than they are. Even some of the children of women might be benefited by a little more of the quality—of the right kind, we hasten to add.

For, of course, there is a right kind and a wrong. The wrong kind is false. It is an affectation unsupported by any natural attribute; an edifice without foundation; an unjustifiable self-exploitation which might well lead to justifiable homicide, since murders have been committed for many more trivial causes than the enforced society of a dull, pompous man posing as a wit, or a fat harridan pretending to siren-dom in a sheath-gown. The right kind of vanity is built on reality. It is aware of its bad points, while it makes the best of its good ones. It has the pride of personality. It is self-respecting. It puts on a fine performance if it puts on any. All the experts in its ranks play star parts.

There is nothing frivolous or silly in a vanity of mind that longs to excel, if it is willing to work for excellence. There is nothing frivolous or silly in a vanity of body that takes pains to make itself as exquisitely clean, neat, well-looking, and well-dressed as possible in proportion to its means and in accordance with its environment. The only trouble is that not enough of us are willing to lead the life of repression that true vanity demands. It is no slipshod existence. If eternal vigilance is the price of liberty, it is equally the price of successful self-presentation.

To make the best of oneself is often to make the best of a situation. The tired head does not droop, nor the tired brain slacken, the tired shoulder stoop, nor the tired foot slouch while the spirit of Vanity controls. Faces mustn't fall into lines that admit failure. Hair will be brushed and curled, complexions cleaned and creamed, muscles exercised, nails polished, no matter what their owner's inclination towards indolence. Garments, complicated or simple, will be kept in decent order, will be put on with a touch of swagger. And lest any one of a priggish disposition should consider this outward show something only to be sneered at, let us assure him that, during the long-ago dreadful days of the Indian Mutiny, mention is made of an Englishwoman in Lucknow whose admirable attention to personal appearance, under a piling up of terrifying circumstances, did

more for the morale of the besieged than the most stirring sermon. Some Americans laugh at the English gentleman's custom of dressing for dinner—the evening meal of the civilized, albeit in savage places. Who can tell how much that orderly ceremony helps to establish prestige, as well as to promote digestion? At all events, it is a habit which would go far towards smartening the appearance of the American man to the American woman in American life, and that is a contingency not by any means to be disregarded. For the American man, taking him in the mass, ignores the advantages of smartness. Look at most of him in the theatre, the street, the tennis-court! He has an unfinished, careless air and likes it. He is self-conscious about looking his best; not at all about looking his worst. He seems to see some blessed camouflage for the ego in not being well turned out. He does not know how to be properly vain. And as he feels discomfort in the wearing of good clothes, so he feels it—though much less, since sun and air bathing became popular—in a too deliberate care of the person. All of which lowers the male in the eyes of the female of any species.

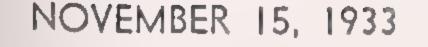
The masculine side of the animal kingdom carries off this sort of thing nobly. Why, indeed, has the lion his grand mane or the peacock his gorgeous tail if not to attract and hold attention? What should we think of them if they shrank, as some handsome men do, from notice? A little stalking and strutting better becomes them, though we warrant they could never do it if they once lost their fine feathers or let themselves go mangy. Care of the person is next to cleanliness, which is next to godliness; so here we go back to our preachers again (for this is quoted in a sermon of John Wesley's on Dress), and the famous advice of Polonius to his son might well be given again if only to stimulate trade under the NRA sign.

Even the poorest of us are a little less poor for a vanity that keeps our rags jaunty and our chins shaven. No matter what we haven't in our stomachs, while we can keep our spines erect and our hats cocked, let us do so. This is not petty pride, but the flying of a flag of courage in misfortune, the bearing of a brave plume in a shabby cap. To bring out the make-up case and the bootblacking box and have plenty of shine on our shoes and none on our noses, whatever covers us between, is no bad gesture for depression. Let us agree, therefore, not to be slovenly even while we starve.

A lady we know has been carrying on a crusade against sloppiness in taxi-drivers. She will get into no cab whose driver is unshaved, shaggy-haired, capless, and coatless. Quite lately, a driver of this sort (Continued on page 102)

	TYPE of WINE In gastronomic sequence	SOME BETTER- KNOWN VINTAGES	GOOD RECENT YEARS	HARMONIOUS DISHES	SERVING TEMPER- ATURE	TYPE OF GLASS	CHARACTERISTICS
DRY	DRY WHITE BURGUNDY	Chablis	1906 1911 1915 1923	Oysters and Clams, Lobster of Shell fish Grilled or Cold Trout, Sole, Salmon and other fish simply, pre- pared or grilled	COLD CAVE TEMPER-	Medium tulip or spheroid with stem	Crystal clear and pale yellowdry, slightly acid. with exquisite bouquet.
	ALSATIAN WINES	Riquewihr Traminer	1924 1928	Eggs Cold Ham. Galantine, Shrimps.	VEDY COLD	Long stem Pale green	aromatic. Often lacks
1	DEMI-SEC WHITE, BURGUNDY	Montrachet Puligny Goutte d'Or	1906 1911 1915 1923 1928	Sweetbreads Paté de Foie Gras Vol au Vent Patties. Lobster Newburg,	COLD CAVE TEMPER- ATURE	Large tulip spheroid	Transparent, pale lemon gold in color. Rich, savorous and fragrant
DEMI	LIGHT WHITE BORDEAUX	Graves, and the less liquorous Sauternes and Barsac	1904 1908 1914 1919 1923	Sole Normande and other fish dishes with a Seasoned sauce "Chicken with rice, Saute, Marengo Ham with Madère Sauce		Large tulip or spheroid	Subtle, unctuous, half-dry, perfumed wines. Light amber in color. Best when 10 or 15 years
GHT REDS	RED BORDEAUX (CLARET)	CHATEAUX: Lafite Latour Haut-Brion Ausone Léoville-Bart Ducru-Beau Rauzan-Séo		SMALL GAME: Lark	FULL ROOM TEMPER- ATURE	tulíp	Glorious red-brown in color suave , del- icately perfumed Full , exquisite body Yet rarely heady, it ages best of all wines. Old bottles should be decanted and briefly exposed to the air.
LI	CÔTES du RHÔNE	Châteauneuf- du-Pape Hermitage	1923 1926 1928	nuts, and above all: CHEESE	ROOM TEMPER- ATURE	large	Eloquent, sun-soaked Wine, the color of purple sunsets. Heady and voluptuous.
HEAVY REDS	RED BURGUNDY	Clos Vougeot Chambertin Romanée-Conti Richebourg Corton Hospices de Beaun Volnay	1904 1911 1915 1923 1926 1928	BEEF: Roast, steak ragout, a la mode MUTTON: Chops or roast Wild duck, Goose, Rabbit, Hare VENISON, WILD GAMI SNAILS and CHEESE!!	TEMPER- ATURE OR SLIGHTLY LOWER	Tulip or spheroid	Deep, fruity crimson in color. A robust, opulent melodious wine, with heavy aroma and full body. Heady and warming. Excellent when aged 10 to 15 years.
DESSERT WINES	HEAVY WHITE BORDEAUX	CHATEAUX: Yquem Climens Guiraud Vigneau	1900 1901 1904 1908 1921 1924	Poularde -Sauce Suprêm Lobster à l'Armoricain Bouillabaisse Sweetbreads		or	Rich, golden, languorous, liquorous wines. A delight to initiates and epicures alike
	VOUVRAY ANJOU (white)	Chateau Moncontour Couléé-de-Serra Quarts-de-Cha	1917 nt 1921	DESSERTS: Fruits, ices, pastries puddings, crèpes	COLD CAVE TEMPER- ATURE	spheroid	Clear, amber wines, with a faint natural sparkle, and a gorgeous, se- ductive aroma. Poor travellers. Do not ice.
	CHAM- PAGNE	Roederer Pol Roger Cliquot Pommery Heidsieck	1904 1906 1911 1915 1919 1923	For: Festivity, Toasts and After- Dinner Speeches. Weddings Land divorces.	WELL	Coupe, flute or tulip.	Gay, pale, sparkling wine of varied degrees of dryness, from down to brut. The world's standard for festivity.
3							

Chart for gournnets





Wines and wherefores

THE mention of an epicure stirs up a terrifying picture in many minds. The temptation is to think of him as a serene and supercilious voluptuary who spreads panic in the heart of his hostess and who scorns the efforts of the average

cook; a gouty ghost, exacting and cantankerous, full of reminiscences of Frederic's duck and Prunier's "filet de sole."

But the true epicure is an utterly different creature. He is exacting, of course. But his watchword is simplicity. He is a purist, demanding only that his food be of honest quality, simply prepared, and congruously served. His essential requirement is straightforward cooking which seeks to preserve the taste of things, and not to mix or disguise their savour. You will not find an epicure turning up his nose at a grilled lamb chop, an honest beef stew, or a New England boiled dinner. But he will recoil from the cloying discord of sweet potatoes welded into a paste of pineapple and melted marshmallow. Offer him a few crisp leaves of lettuce with the elementary dressing of oil, vinegar, salt, and pepper, and he will be perfectly happy. But place before him a salad of prunes and tomatoes, served with cream cheese, and he will be mortally offended.

On the complicated, half-forgotten question of wines and how to serve them, the sage advice of the epicure is of particular value. An honest bottle of wine obtains respect, even tenderness, when it is brought to his table. He knows that the patient, hard-working figure of an old vintner stands behind that dusty bottle. He knows that the wine-grower's science, his force, his instinct, passed down to him by his forefathers, have enabled him to produce a beautiful thing. It may be squandered upon the crass palate of a mere ingurgitator; it may be ruined by stupid excess. Or it may bring a plenitude of joy to the meditative and affectionate devotee!



A partial guide and explanatory chart-by Samuel Chamberlain

Good wine is subtle. Its taste is fragile. Its aroma is elusive. Its strength and finesse do not reveal themselves in the company of spicy, overseasoned dishes. Its colour is lost in the confines of a crude glass. It loses its personality if served at an incorrect temperature. Only to the accompaniment of a well-planned meal can wine appear at its best. Served between meals, it becomes a mere doleful discord.

The epicure realizes these things, and his respect for good wine has dictated all of his rules. He would never invite you to taste one of his fine bottles without asking you to dine. Nor would he overlook the necessity of worthy silver, fine crystal, and flowers on the dinner-table. But the flowers would be odourless, so that nothing could detract from the subtler aroma of his wine. Nor would he fail to provide the presence of charming women and gracious conversation. For wine can not be separated from conviviality and conversation.

A good wine demands only to be served congruously—that is, in a suitable glass, at the right temperature, in the proper sequence, and with suitable dishes. This sounds simple enough, and essentially it is, provided one steers away from too many refinements of the code for serving wine. These may lead to a labyrinth of by-paths, until the experts themselves disagree. One will insist that a dry Sherry is appropriate with a clear turtle soup, and another will shout heresy. One will defend the service of cheese after a sweet dessert, and the other will bellow in rage at such a thought. But, on the simple principles, they all agree.

The proper temperature for wines is a matter of extreme importance. Most wines lose their natural savour and bouquet unless served at a temperature which befits them. A Chablis is listless and flat if it is not cold; a Château Margaux becomes a numb, shivering, almost tasteless aristocrat if it finds itself in an ice-bucket. The true connoisseur will serve his red wines at a temperature which favours a slight evaporation and his white wines just cold enough to recall the cool depths of the wine-cellar where they have been resting. His cellar should be dark, cold, free from vibration, and well insulated against that modern enemy of wine, the basement furnace. Not an easy thing to achieve in our metropolitan cliff-dwellings, but (Continued on page 92)

66 VOGUE



- The beautifully cut glass dressing-table bottles at the upper left are from Altman
- At the top of the panel are Charbert's perfume, "de toi je chante" (Jay-Thorpe), and a pair of Steuben glass scent bottles, clear as rain-drops (Lord and Taylor)
- Next come Patou's "Moment Suprême" (Bonwit Teller) and Molinelle's "Lilac"
- The three perfumes following are "La Promesse" from Corday (Saks-Fifth Avenue); Bruck Weiss's "Gardenia"; and Lucien Lelong's "Mon Image." Worth's "Vers Toi" (Franklin Simon) and Veolay's "Contes des Fées" (Dunhill) are last
- Above, at the lower right, is a charming group of Italian pottery from Altman

- Leading the parade of beauty accessories across the two pages is Lenthéric's loose-powder case, obtainable only at the Lenthéric salon. Following it is this maker's slim compact of black and cream enamel
- Yardley's new cream rouge appears in the rotund little jar
- Next appear Coty's new gold-and-red double compact; two smart new lipsticks from Corday and Helena Rubinstein; and Caron's handsome gold automatic lipstick and classic loose-powder case
- Guerlain's beloved "Rose du Moulin" rouge in its green-and-gold pot, with Myon's jewel lipstick and Lenthéric's cream and black enamel lipstick, ends the procession



MARTINUS ANDERSEN

ON HER DRESSING-TABLE

OME winter, with every woman settling down to the serious business of being gay, smart, and glamorous, and the beauty specialists are out with a lot of fancy new ways of doing fine things for our faces and our figgers. Whatever you may feel yourself in need of at the moment, from a new complexion to a new silhouette, just ask (the right person)—and it shall be given unto you.

Vogue has been whipping busily about the town for the last two weeks, looking into everything that goes on, with the following results in behalf of your beautification. To begin with, there are all the alluring things that you see depicted round and about these printed words beautiful to behold, as well as beautymaking. Helena Rubinstein's "Enchanté" powder set (in the silvery twin package shown at the upper right on this page) contains both a day and an evening powder-two French shades flattering to every type of skin. The new "Peachbloom" has a youthful, opalescent tone especially becoming for daytime wear. And the other, called "Ochre Chair," is exotically ideal for evening. They may even be used simultaneously—it's all in knowing how. The trick is to apply the lighter shade to the less conspicuous features, and the darker shade to minimize the more predominant ones.

Helena Rubinstein's Water Lily Double Vanity set (loose powder and compact rouge), sketched on page 50, expresses the festive holiday spirit by having either a gold- or a silver-finished case, and contrasting monograms may be added. In a little silver box come three new French lipsticks—a miniature trio of different shades to suit the varying hour or costume. "Red Poppy" is a glowingly warm colour; "Red Coral" is particularly gay and youthful; while "Red Raspberry" is a medium shade. The tiny size of each lipstick is a practical convenience, and the set makes an amusing, inexpensive gift. Madame Rubinstein has thoughtfully combined several of her new products and accessories into a luxurious silver package as a festively feminine Christmas present.

This famous specialist has carried out her latest Continental idea for passive exercise and massage in a clever device called "Massagettes." These are made of composition in an oval shape, and you slip your hands into the elastic handles and give yourself a good brisk rub-down after bathing or exercising. The surface of the Massagette is so patterned that only a slight pressure and an easy rotary motion are needed to stimulate the circulation and produce a delightful friction. The skin glows with warmth, the muscles become hardened and firm, and flabby tissue hasn't a chance of survival. A vibration massage can be given with these same simple instruments, which are apparently indestructible and may be cleaned very easily. They come in sets of four—one pair for the body and another of much smaller proportions for the face. These last are to be used in conjunction with Helena Rubinstein's Youthifying Tissue Cream or her excellent Hormone creams. It is fun to work out the direc-

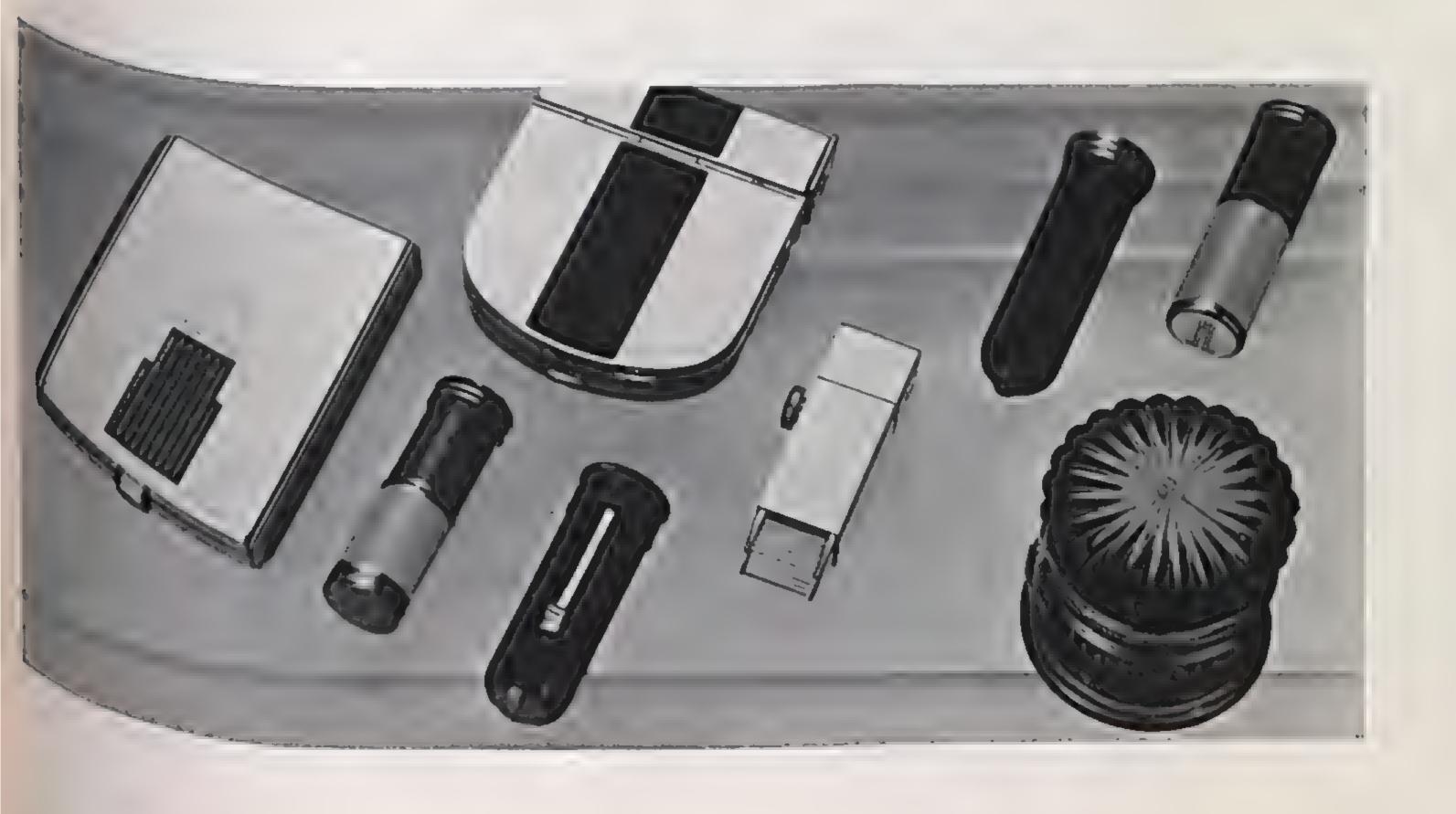


Here you see D'Orsay's enchanting new perfume, "Milord," in its smart, chubby little bottle. Behind it, in silvery glory, is Helena Rubinstein's twin powder-box that contains day and evening shades of "Enchanté" powder

tions, which come with the package, and the results are very beneficial, especially in cases of nervous fatigue.

Madame Rubinstein has devoted a great deal of personal attention to developing a new mascara, and has now perfected one that is a decided success in all of its various shades. It has some notable ladylike points; to wit—it doesn't streak or smudge, it doesn't give a beaded look, and it never smarts.

• There's a new facial treatment that Kathleen Mary Quinlan is stressing, because it's so important. The name tells why—it is called a "purging treatment." And it is at the very foundation of skin beauty. Scarcely a client comes to this salon without having a few of these basic treatments at the beginning of her course, in order to cleanse every tiniest pore of the skin and enable it to function properly. For all it is so efficient, the process is a very pleasant and restful one. The first step is the cleansing of the skin, followed by a stimulant lotion. Then come soothing hot towels, wrung out of a special solution. Next, a skin ointment and more hot towels-after which every lurking blackhead or whitehead may be readily, but very gently, pressed out. The second part of the treatment includes an astringent mask, skilfully applied with strips of cotton, and there is the cool tonic of ice. After this, all traces of cream are removed, and make-up is in order. So much for the general (Continued on page 84)





REBOUX (SAKS-FIFTH AVENUE)

COXCOMB and CAPELET

THE hat up above, made by Lucienne of Reboux, has that same coxcomb effect that our hair is taking up—a high, pointed, away-from-the-neck-and-ears look that is excitingly new. The hat is "Coq Indien," made of bright red duvetine and trimmed with speckled black and yellow feathers—a perfect hat to wear with tweeds or a tailored wool suit.

• On the opposite page, you see two other new fashions, worn by one smart lady. First, there is a beret—but quite a different beret from those of former years. It's still pulled down at one side, but the other side rises and has a flared and tilted look. This particular one is made of black ribbed fabric and has a slightly squarish cut that is utterly new and especially charming.

• And then, there's a slim, fitted coat (opposite page) made of dull black wool with a faint rib—topped by a flattering little capelet with a close, rolled collar that ties at the neck. Capelet and collar are of Persian lamb—one of the outstanding furs of the year. And, to brighten it all, there's a large crystal bracelet from Vionnet

69



COAT AND DESCAT HAT FROM BENDEL

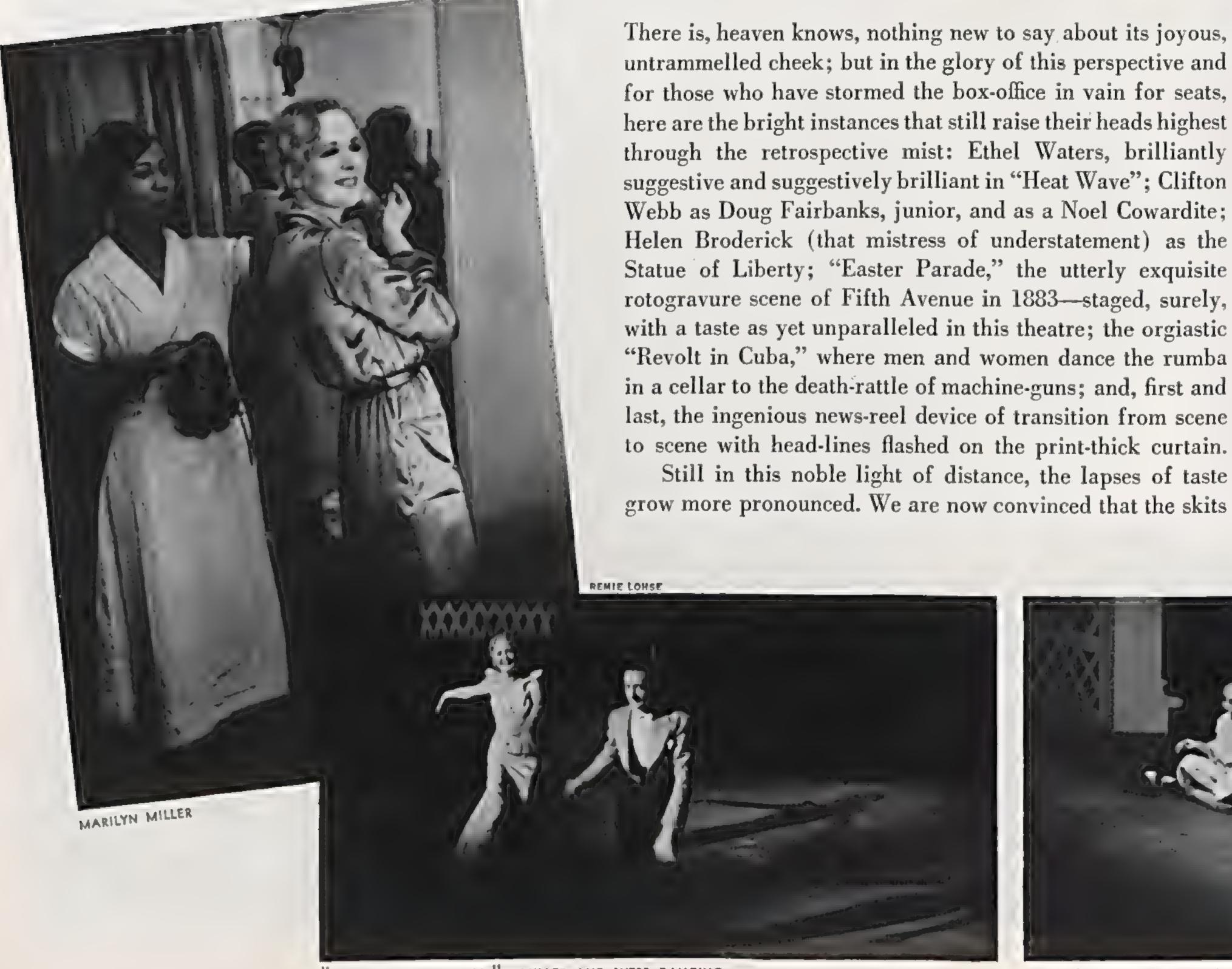
of the passing shows

ERTAIN mean-spirited citizens think that the critic on a monthly or a semi-monthly has a snap job: all he has to do is read the play-reviews in the newspapers and eventually write a safe and pleasant compendium of all of them. We beg to remonstrate. There is an advantage in reviewing a play weeks after its opening—but not a low one. The advantage is, simply, perspective. The excitement of the first-night does not go to your head and issue from your pen in blithering rapture; nor is abuse apt to be so harsh. Time makes for lenience. You forget the twitch of the legs in scenes of boredom. You forget the more specific idiocies of dialogue. Only the strongest reactions survive, for better or worse.

At the time of writing, and several good shows notwithstanding, "As Thousands Cheer" leads for solid enjoyment.



INA CLAIRE, OFF FOR HER TOUR







WEBB AS GANDHI, BRODERICK AS SISTER AIMÉE

NOVEMBER 15, 1933

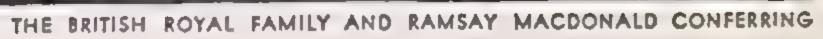


on the Rockefellers and on the Hoovers were on the wrong side of fun. After all these weeks, they still leave a slightly acrid taste in the mouth of one who has no personal feelings in the matter. However, the show is near enough to perfection to waive objection.

Here is where we register a kick—on the subject of dressing at first nights. At the opening of "Champagne, Sec," for instance, at least seven-eighths of the audience were dressed in day clothes—and drab ones at that. We see little excuse for it. It is surely not such a labour to make this small festive gesture in honour of a new play—a gesture of appreciation, of acknowledgment. Row upon row of grey business suits, of little black hats on little black dresses act as a definite depressant, atmospherically, as well as visually. It looks sloppy, heedless, unimaginative. If you have a pathological horror of dressing, go on the second or on the three hundred and eighty-fifth night; but do the (Continued on page 112)





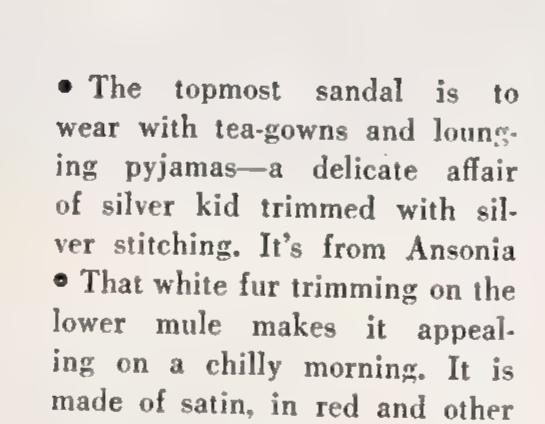




FOR YOUR PRIVATE LIFE

• That bed-jacket at the left is something of a triumph—warm, but not a bit stuffy-looking. It is made of fine wool tricot in white, and it is lined with pink silk crêpe. And it is charming for your own breakfast in bed and also for a Christmas present. This jacket is from Kargère





colours; from Franklin Simon

• Gay red braid frogs and bright red sash trim the white satin pyjamas above. They're mildly Chinese, with high neck-line and spacious shoulders; Bonwit Teller
• Put that pink crêpe nightgown (left) on your Christmas list—after you've bought yourself one. The cut and lace straps make it specially becoming; Bonwit Teller

• The négligé shown at the right belongs to the type that ought to be in every well-regulated wardrobe. It is soft and flattering, but not too fussy to wear for every-day. Bialo's ocean-blue crêpe is the material, and long, full sleeves, fitted lines, and a long skirt make it as smart as it is charming; from Altman







- Each of the four dresses on this page is enlivened by the sheen of lamé or paillettes—on belt, collar, or cuffs. And all of them are specially destined for wear under fur coats. The first one has a green lamé jabot of exaggerated width and a lamé belt, giving life to the black woollen. It's perfect under Persian lamb or caracal; Bonwit Teller
- The combination of fur and metal thread is a sumptuous one—yet this dress, like all the others shown here, has a casual simplicity of cut that saves it from fussiness. The material is black crêpe, well tailored and enriched by a scarf and very wide cuffs of bright gold lamé—giving a highly dramatic effect. You will find this at Jay-Thorpe
- A shirt-waist dress of lamé in dull orange and gold (the third one) is definite news especially when the Ducharne material has slightly square perforations; from Wanamaker
- The fourth dress, of black wool, gains distinction by green paillettes on collar and cuffs, which make it an excellent complement to a formal fur coat; from B. Weinstein



VOGUE



ELIZABETH HAWES USES RICH FOLDS OF RED SKINNER SATIN TO MAKE AN EVENING DRESS OF PICTURESQUE CHARM

Shop-hound

Tips on the shop market

SHOP-HOUND wants a word in private with at least thirteen women. Pretty soon, your husband will realize that Christmas is drawing nigh and will say to you, "What shall I give you, my dear—a kiss for your eyes, pearls for your ears?" When he breaks down like this, don't wait a moment. Take him firmly by the hand and lead him straight to Stein and Blaine's and show him the fur coat that you crave.

There are furs and furs and furs, and I am speaking of the latter. I gained a lot of knowledge of furs bien soignées at Stein and Blaine's—and here it is. Look at their coat of Labrador mink. The skins are so supple, so dark, so beautifully striped—skins you love to touch, and love to have touch you. Their only rival is Russian sable, which is hardly a rival—more like a sister.

Mr. Harrison is the old master of this old, established fur house. When I see him manipulate a fur cape or tie a fur scarf, I can only think of Madame Vionnet swirling satin or of Mademoiselle Chanel doing tricks with chiffon. He is so sympathique. This particular coat the Labrador mink one-looks like a million dollars, but, when we saw it, cost in the neighbourhood of \$11,000. (You'd better run right over to Stein and Blaine, however, if you want it at that price, for, what with prices going up every day, goodness knows what a really magnificent coat like this will cost week after next.) There were some beautiful silver fox capes, too, costing less than \$1,000, and, if you're in the market for one, or an ermine coat for evening or a town coat made of natural grey broadtail-let Mr. Harrison be your guide.

Shop-Hound never rests from nosing around the shops of New York. She will give information to any one—write her care of Vogue, 420 Lexington Avenue

- Best's, the old smarties, are dressing practically everybody in town in copies of French dresses. The Paris Bis Shop on the third floor is knee-deep in ladies getting excited about this and that authentic garment. There was a black chiffon dress with some seven yards of material in it and myriads of tiny pleats —a copy of a Lelong. One interesting note in Paris copies is their belts. There's nothing sleazy about them—they encircle the waist firmly and are made of staunch material, sometimes smacking of coat-ofmail. There are well-turned-out street dresses and dinner-dresses in this department; some in black, some of waffle weave with hammered silver belts. The prices of these models are not alarming.
- The Izod Shop that has been holding forth these last twelve months in the Rogers Peet shop on Forty-First Street is British to the roots. Over the door are the impressive words—"By appointment to H. R. H. The Prince of Wales." Edward Albert Christian George Patrick David, who patronizes the London branch, is responsible for various Izod fashions. His latest enthusiasm is a short-sleeved "Dozi" (spell Izod backwards, and there you have it!) sports shirt in a deep oxblood red. Nothing elaborate, but with an appealing practical note. You know, enter a hot dusty golfer and-ziphe is out of his shirt. There are, also, some pretty luxurious dressing-gowns in this shop. One of luscious red velours was lined in gold. Gala scenes from the hunt romped across the back and front, and any fox-going gentleman would adore relaxing in it at the day's end. Izod also has perfect underwear to wear with riding-clothes-something very hard indeed to find. Among other things, this shop prides itself on its riding-shirts for women. Made to order, in the most heavenly hues, they are priced around \$9. And there are some English tweed coats for ladies, which are made in white, as well as the perennial brown, and which were modestly priced at about \$60.





HAIR ORNAMENTS BY CONSTANCE RIPLEY; FROM LORD AND TAYLOR

• You aren't really dressed for the evening, these nights, without something sprightly in your hair—a feather or a bit of ribbon or a jewelled comb. So Shop-Hound has hunted up a few ideas in the way of hair ornaments, and they're pretty special ideas—all thought up by Constance Ripley, that talented young lady of stage-costume fame. You can see some of them above. The two at the top are not victor's laurel wreaths, but feather bandeaux—one of white coq feathers and one of black ostrich feathers, worn over coiffures by Michael of the Waldorf, who also did the Indian-like coiffure under the red feathers in the lower sketch. In the centre, there's a coronet of black net, on a black velvet ribbon band, and a snood of black velvet violets and net, both worn with coiffures by Fred the Hair Stylist. (Continued on page 110)

Joques mart Sanomies





It (that dress at the far left) has a new and romantic silhouette, with deep flounces put on with a heading at the shoulders and on the skirt; it's made of translucent velvet; its little train is important, Saks-Fifth Avenue; \$50

Dinner-suits are very new; this one (second) is an especially good value; the fabric is Blumenthal's translucent velvet, with a sequin scarf; the dress has slender lines; looped petals trim the short, little jacket; Lord and Taylor; \$40

This (the striking evening dress above) is adapted from one of Augustabernard's greatest successes; it's made of double-faced Phospora satin; the back fulness sweeps into a train; discreet rhinestone slides at the shoulders; Best; \$45

NOVEMBER 15, 1933



SELECTED BECAUSE—
So many new points are combined in this wrap—a tubular silhouette; full jabot collar; new bishop sleeves; and the Blumenthal Splendour translucent velvet that makes it. In three-quarters length, \$30. In full-length, \$40. It is from Jay-Thorpe

SELECTED BECAUSE—
The lines of this dress are slim and sophisticated; the covered shoulders, cowl neckline, and train are smart; of Wahnetah canton silk crêpe or Stehli's "Elgara," a velvety sheer crêpe. In women's sizes; Altman. Of Canton crêpe; \$40. Sheer crêpe; \$50

SELECTED BECAUSE— It's smart to sparkle in the evening, and the frock at the right has a fitted cap insert shining with bugle beads and rhinestones; the material is mossy sheer crêpe; the silhouette is slim and flattering. You will find this model at Franklin Simon; \$30 How to purchase

These models are not to be found in New York shops only
—you can get them all over the

United States. On page 18, you'll find directions for ordering and a list of shops where Smart Economies are available. If your town is not mentioned write to Vogue, 420 Lexington Avenue, New York (please enclose a stamped envelope)

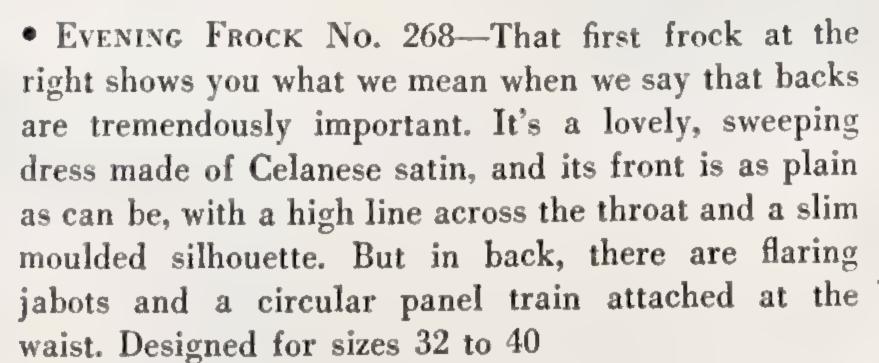


NEW COUTURIER DESIGNS



• Frock No. 269—A chic, but not too dressed-up afternoon dress is something you'll wear again and again, this winter. The one at the left, of Dupont rayon heavy sheer crêpe, has a new high throat-line, bosom emphasis, a princesse silhouette, and fulness placed low at the back of the skirt. A front panel mounts high and is fastened at each side, under jabots, by jewelled buttons. This is a perfect frock to wear for luncheons, bridge and tea. Designed for sizes 32 to 40





• Frock No. 271—Way over at the right is another of the new long-sleeved dinner-dresses—a chic dress for restaurant dinners and movies and the theatre. It's especially effective in Openhym uncrushable acele velvet, with its high throat-line, slit back, and smoothly fitted bodice. A slightly circular godet inserted at the back gives graceful fulness. Designed for sizes 32 to 40



• COAT No. 270—That coat at the far left was designed in Paris, and its lines couldn't be smarter. Notice the straight silhouette, the kimono shoulders over interesting sleeves, and the fur stole. Make it of Forstone coating from Forstmann. Designed for sizes 32 to 40

• Frock No. 272—Here is a coat-dress with the moulded daytime silhouette. The collar turns into flung-back wings. Duplan's cross-dye Seraceta crêpe is an excellent choice of material. Designed for sizes 32 to 40

• FROCK No. 273—You'll want a long-sleeved evening dress in your wardrobe this winter, and the one at the left is especially graceful. It covers up your neck, as well as your arms—with just the tiniest dip in the neck-line in front and none at all in the back. There's a back panel that develops into two long ends, which go over your shoulders, are held at each side by jewelled clips, and tie in a loose, soft bow

The classic, moulded lines are charming for evening—especially if you use a supple velvet, like "Miracle" velvet, from Blumenthal. You might make this frock in just-to-the-floor length, as is shown in the sketch, or a little shorter, and you might omit the sleeves and cut deep armholes, with excellent effect. This is designed for sizes 32 to 42



BACK VIEWS OF THESE MODELS WILL BE FOUND ON PAGE 98



21 kinds to choose from ...

> Asparagus Bean Seef Bouillon Celery Chicken Chicken-Gumbo Clam Chowder Consommé Julienne Mock Turtle Multigalawny Mutton Ox Tail Peg Pepper Pot Printanier Tomato Tomato-Okra Vegetable Vegetable-Beef

LOOK FOR THE RED.AND.WHITE LABEL an expert in good taste, appreciative of the best in food.

Let him dip his spoon in Campbell's Mock Turtle Soup and sip it with his own unhurried and lingering enjoyment of its exquisitely blended, luscious goodness. He knows. The fine

French chefs supply it for you — in a smooth, rich, ingratiating blend of tender pieces of meat, invigorating beef broth, tomato purée, celery and herbs — delightfully flavored with fine sherry. Once served, it will be on your list often!

EAT SOUP AND KEEP WELL

CUT OUT FOR WINTER





DESIGNS FOR PRACTICAL DRESSMAKING

ERE is a panorama of a smart daytime wardrobe, built around a winter coat—the most important item of all, since it is worn the most often.

• Coat No. 6504—This coat is an excellent beginning, because it is expertly cut; because it has a high three-button closing and piled-up fur collar (the collar may be of cloth, if you like); because the Forstmann Forstone woollen shows its moulded elegance and vertically sectioned sleeves. Designed for sizes 32 to 46.
• Frock No. 6501—Above, left, is a one-

• Frock No. 6501—Above, left, is a one-piece dress with a suity look. The hip band, inserted vest, jabot, and convertible collar are becoming to larger women. Designed for sizes 34 to 46

• Frock No. 6510—The lustrous texture of a Dupont rayon is displayed by the striking simplicity of this "Easy-to-Make" frock (second). Straight folds or ribbon trimming mark the higher neck-line and finish the three-quarters sleeves. Designed for sizes 12 to 20; 30 to 38

• Frock No. 6505—The very tailored one-piece frock, third, is of Chanel's "Cailloutis" wool crêpe. Inverted pleats, front and back, stress its vertical simplicity. Designed for sizes 32 to 40

• Frock No. 6498—Here is the new draped neck-line (third from right), with scarf ends in one with the back. Full-length sleeves. Of heavy crêpe Celanese. Designed for sizes 32 to 40

• FROCK No. 6500—This "Easy-to-Make" frock (second from right) has a low side flounce that is a continuation of the underarm gore. The frock may be made ankle length for more formal wear. Designed for sizes 14 to 20; 32 to 38

• Frock No. 6497—The princesse frock at the extreme right has its collar cut in one with the dress—a tiny, high, throat-encasing collar, smart and new. A jabot outlines the blouse joining that repeats the line of the graduated flounce in front. Small epaulets are optional. Designed for sizes 14 to 20; 32 to 38

BACK VIEWS ARE SHOWN ON PAGE 112

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 360 Adelaide Street, West, Toronto, Ontario. Prices of patterns are given on page 117

NOVEMBER 15, 1933

HELENA RUBINSTEIN COSMETICS



F YOU want to lift your beauty up from the average to the distinguished . . . if you want to add new interest, excitement, to your ensemble—use the cosmetic masterpieces of Helena Rubinstein.

What Goya, Tintoretto, Rembrandt gave to the art of painting, Helena Rubinstein gives to the art of make-up—a genius for color. To this she adds a marvelous feeling for texture and a scientific understanding of all skins.

No unnatural, purplish undertones mar the clear, vibrant perfection of Helena Rubinstein's lipsticks and rouges. No hint of coarseness or "heaviness" is traceable in her powders. True, lifelike coloring and a silky, transparent consistency is the secret of their magic.

See how these cosmetics become one with your skin! ... See how they dramatize your beauty!

Helena Rubinstein's Powders Spell Glamor

They are so misty-fine, so perfect in tone, they become part of you! there is an ideal shade for you among these: Cream, Rachel, Natural, Mauresque, Ochre and the universally becoming Peachbloom. Two distinct textures for Dry and Oily Skins. 1.00, 1.50, 3.00 to 5.50. Enchante Bath Powder de luxe-new! Fleshtoned! 2.50.

Rouge Which Makes Beauty Bloom Anew

Rouge by Helena Rubinstein is a marvel of smoothness and youthful, Vibrant color. Dashing Red Poppy—the newest sensation of Paris! like a warm glow of a sunset; vivid Red Geranium, orange-tinted, ideal for blondes; chic Red Coral, the gay tone becoming to every Type; smartly conservative Red Raspberry, perfect for the mediumtoned skin. All the latest Parisian colors! 1.00 to 5.00.

Thrilling Color for Your Lips

Helena Rubinstein's Lipsticks keep youth in your lips—youthful smoothhess, youthful color. They have just the right indelibility—and they actually nourish! Colors harmonize with the Rouges. 1.00, 1.25, 1.50 to 3.50.

Mystery, Enchantment for Your Eyes

Persian Eye Black is the mascara supreme! This smudge-proof lash beautifier contains a new ingredient never before used in Mascara. It will not smart the eyes! It makes your lashes look incredibly longer,

thicker, silkier, and so natural! 1.00, 1.50 . . . Iridescent Eye-Shadow does things to your whole personality! Shades for all eyes—Blue, Blue-Green and Brown. 1.00 . . . Eyelash Grower and Darkener, the final touch of perfect grooming for lashes and brows. Encourages growth, too. 1.00,

Prelude to Make-Up

Before you make up, give yourself the following brief beauty treatment. It will greatly enhance your make-up and work wonders on your skin: Cleanse with the Youthifying Water Lily Cleansing Cream—it contains the rejuvenating essences of fresh water lily buds! 2.50. Then nourish with Youthifying Tissue Cream. 2.00. Follow with Anti-Wrinkle Lotion (Extrait), that marvelously effective tonic for tired eyes and skins. 1.25, 2.50. Finish with Youthifying Foundation Cream (Weatherproof) 1.00—or, for dry, sensitive skin, use Cream of Lilies. 1.50.

A Salon Treatment for Home Use

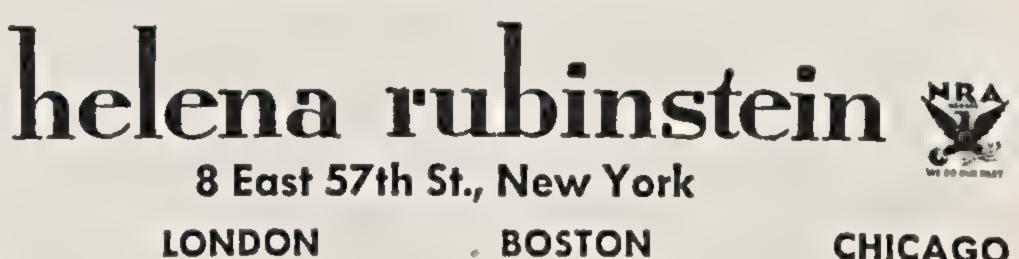
Youthifying Herbal Masque—the quick pick-up treatment that works a little miracle on your beauty. Every woman should use it twice a week—and always before a last-minute engagement. 2.00, 5.00.

Learn from the Make-Up Artists

—at Helena Rubinstein's Salons—new and fascinating ways of accenting your beauty. They will chart an entire home beauty treatment course for you! . . . Have a professional Treatment too, while at the Salon; it includes that famous biological beauty discovery—Hormone Twin Youthifiers (also prepared for home use, 10.00. Special Strength, 15.00) . . . Come to the Salon for your hand and arm treatment, your permanent wave, or for beauty advice of any kind, without obligation. Avail yourself of this complete and unique Salon Service.

Helena Rubinstein's Scientific Skin Specialties and Make-Up at all smart shops or Helena Rubinstein's own Salons.

Prices subject to change without notice



PARIS

. BOSTON

CHICAGO





MARTINUS ANDERSEN

Dedicated to the bath are Potter and Moore's Liquid Lavender Bath Salts in the charming bottle (left); Yardley's "Fragrance" dusting powder; and Molyneux's new eau de Cologne, scented with "Connu," in a tall and handsome bottle. Dorothy Gray's kit of washable fabric contains five essential preparations

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 67)

outline of the treatment. However, it is varied each time to suit the individual condition—for Miss Quinlan recognizes that every client is a special case with special needs. Nothing is left to routine—it is Miss Quinlan herself who watches over her chargesanalysing, supervising, suggesting. These purging treatments are best taken in the salon, and they have obtained truly remarkable results for skins that are sallow, or sluggish, or tired. After three or four visits, such skins take on a transparency which can exist only after the circulation has been stimulated and the pores thoroughly cleansed and refined.

Miss Quinlan also has a special bleach treatment which can be heartily recommended, as it gives the skin a crystalline clearness without ever leaving it dry or parched.

NEWS ITEM

• A recent news item, in discussing the proposed new food-and-drug act, reported that cosmetics of the future will be under the Federal eye, and that it is even possible that vitamin content may be demanded of beauty aids. Rose Laird is a specialist who is far-seeing in this regard. She is constantly working on her products to make them surpass their own recognized excellence, and now she has succeeded in putting Vitamin D into her new Stimulus Hair Tonic, a really unique achievement. This tonic is colourless-can't affect the natural shade of one's hair-and is available in three types, for dry, for oily, and for average hair. Miss Laird introduced this new preparation to her clientele on the Continent during her last visit there, and already leading European physicians and dermatologists have given it their endorsement. The tonic gives the hair new vitality, because it stimulates the follicles. It not only corrects dandruff and checks falling hair, but it will cause a healthy growth of new hair wherever there is still any fuzz left. It is so essential to good grooming to keep the hair glossy and lustrous that an efficient tonic is a necessity on every dressing-table.

Not content with this achievement, Miss Laird has also put vitamin content into her new Acne Cream—a delightful pure white cream that is highly antiseptic. It has a soothing, healing effect, is very unfriendly to germs and defects on and under the skin, and is also an excellent bleach.

This same specialist has put into her famous Carbolised Face Lotion a new ingredient that has a remarkable sterilizing effect, yet does not destroy tissue. This lotion counteracts infection and also forms a protective film against the inevitable dust and germs from the air. Having a medicated powder base, the preparation acts as an ideal foundation. It comes in a range of eight delicate skin tones.

Miss Laird has even succeeded in putting a more penetrating ingredient into the Cleansing Oil, the Crean Violay, and the Liquid Pore Cleanser, thus providing an improved cleanser for all types of skins. She has also taken into account the new colours that are fashionable for winter wear and has developed a rouge to blend properly with them-its appropriate name is "Rusglo." It is matched by a lipstick which has a novel container, combining both stick and paste lip rouge. And, as though this were not enough, there are new liquid nail polishes, as well. These are made in a wide choice of smart shades and are wonderfully lasting.

The attractive New York salon of Rose Laird has recently been enlarged, with new quarters added for all branches of hair-dressing. The popular Léon is much in demand there for his distinguished original coiffures.

Paris has been cabling us madly about "coloured hair"—meaning new shades of tints and dyes, or special rinses to give new glints to natural colour. A lot depends, of course, upon your type, your complexion, and the texture of your locks. A competent, reliable hair-dresser will take all these things into consideration, and will make careful tests before allowing you to take the fateful step.

The fad for (Continued on page 86)

hat Ages Skin! SMOOTH-GLOSSY

3 Still later, the outer skin

has wrinkled to fit the shrunken under skin. That's what causes wrin-

kles in human skin, too!

At its peak, the inner and outer skin of the apple are both firm and smooth-perfect!

The Firm Round Apple Tells You! SOFT-SPONGY WRINKLED-DISCOLORED

2 A little past its prime, the inner tissue of the apple has shrunken away from the outer skin.

The Apple grows Wrinkled and Discolored when its inner tissues soften and shrink from the outer skin

Your Skin consists of Two Skins. When your Under Skin shrinks and loses tone, your Outer Skin forms Lines and Wrinkles, loses its Clear, Fresh Coloring

OUTER SKIN

Which coarsens and yellows, roughens and dries, if unprotected from sun, wind, cold Weather, overheated houses, make-up.

UNDER SKIN

which shrinks when tiny glands don't function. Here is where wrinkles start ... unless you help those glands to work properly.

OUTER SMA

DRYNESS STARTS

O YOU WANT to keep the surest charm a woman can have? That clear, fresh look of firm young skin?

The secret lies in your two skins!

You have two skins—an under and an Outer. In the under skin are tiny glands that Pour out beauty oils. When these glands fail, the under skin begins to shrink. The outer

skin falls into lines and wrinkles-discolorations comethe way an apple gets wrinkled and discolored!

To prevent lines—use an cream that penetrates deep where the tiny glands are failing. Pond's Cold Cream does this-brings the under skin just the precious oils it craves. Use this cream

for deep cleansing and toning. Your skin feels firmer—instantly! Little lines smooth out—as if by magic!

Your outer skin is entirely different. Sun, Wind, cold, heat are constantly whipping this natural moisture out of the skin. It hecomes dry, chapped.

For this outer skin, use Pond's Vanishing tream, a light, greaseless cream which contains a remarkable substance that checks loss of skin moisture—actually restores moisture. It is marvelous for chapped skin—smooths toughnesses away in one application!

Here's the Two-Skin Treatment Society Women Use

With Press night, cleanse and tone the under skin With Pond's delicious Cold Cream. It goes deep removes every trace of dirt. Wipe off with

Pond's Tissues. Repeat, patting vigorously. Your skin is glowing.

2 Then smooth on Pond's Vanishing Cream to counteract the dryness of the outer skin, to heal and soothe it. Your skin feels silky!

-another Cold Cream cleansing. Your skin is firm, smooth. Now the Vanishing Cream for foun-

dation. Your powder and rouge go on smoothly, cling like velvet. How lovely you look!

Just try this famous treatment! It's so simple. Mail coupon with 6¢ for generous samples. Begin now to win and keep that greatest of charms - a

MRS. REGINALD VANDERBILT (above) uses Pond's Cold Cream for her

under skin-Pond's Vanishing Cream for her outer skin. Make your skin as lovely -with Pond's Two-Skin Treatment.



MAIL COUPON WITH 62 FOR GENEROUS SAMPLES POND'S EXTRACT COMPANY, Dept. L.

CNDERSKIN

WRINKLES START

110 Hudson Street, New York City I enclose 6¢ (to cover postage and packing) for

samples of Pond's Two Creams and new Face Powder. (Check shade): Naturelle Light Cream

Rose Cream

Brunette

Rose Brunette

Dark Brunette

.

Name. Street

Copyright, 1933, Pond's Extract Company

clear, fresh, youthful skin! TUNE IN on the Pond's Players Fridays, 9:30 P.M., E.S.T. WEAF and NBC Network



Fashion Decrees:

"SCRUBBED-LIKE-A-BABY"
COMPLEXION...

...and of course your soap must be the best

THEY are fomenting a revolution...
these ravishing youngsters. One that is
destined to restore the dynasty of SOAP.
By day they revel in sun, wind, rain or
sleet. And after dark out on the dance
floor they float without benefit of rouge
or make-up...scrubbed like babies...
faces shining like the dawn.

Ask for their complexion formula and these young rebels will tell you: nothing but water and plenty of scrubbing, the wash cloth generously lathered with Roger & Gallet Soap.

With Roger & Gallet Soap you have the satisfaction of knowing that your skin is getting superlative care. For Roger & Gallet's contains only the very highest quality ingredients... the purest, edible fats which are kneaded and re-kneaded into soap of the smoothest and finest texture.



Seven delightful scents

Violette • Carnation Sandalwood

Feu Follet • Fleurs d'Amour • Le Jade Pavots d'Argent

Try Roger & Gallet Soap today. It won't be long before you too will discover that nothing else is needed to keep your skin smooth, clear and vibrant with life. At all the better shops, drug and department stores.

ROGER&GALLET
TOTLET SOAP



At the right is shown Armand's brand-new dusting powder, a generous-sized box with convenient metal base. The Barbara Gould perfumes run the gamut of scents, from the delicate youthful type to the sophisticated blend



MARTINUS ANDERSEN

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 84)

platinum-blondes is waning, but there are fascinating new blond shades that have a great deal of character. For example, Antoine's beige-blond, or his pale rose; and Calou's ashgreen blond. Dictionary words are inadequate to describe the delicacy of these nuances. Calou also has a golden-red which is delightful for women with naturally light hair and very clear skins. It is well for blondes to watch their hair as they grow older, for now hair dyes have been perfected to such a degree that it is possible to keep one's gleaming blondness as the years pass. Perhaps it is only necessary to tint the hair at the roots now and then, in order to preserve a natural appearance. A master coiffeur knows how to apply a sort of pink tint to blond hair, to give a charming tea-rose beige. But the result would assuredly be far from charming if the hair-dresser were not an experienced artist! Bruera, in Paris, has a deep purple-black for brunettes, but we are not so sure that this would be flattering. More alluring is Bruera's Renaissance-red. Persian-red is another marvellous shade. This has been evolved by Émile in Paris. He also tints white hair a faint pastel mauve —quite a different effect, but just as attractive as blued white hair. Bluing is still much used, however, on grey or white heads, or to attenuate shades that are of a too carroty red.

TINTS AND DYES

• The metropolitan coiffeurs in this country have also been working on these matters, and any of those whom you see mentioned or advertised in Vogue are competent to advise you or to solve your particular problem. Unless you can go to a first-class hair-dresser, however, and go regularly, don't go in for tints and dyes. And don't start any home experiments—or you may have to keep your hat on until your hair grows out in its own colour.

If you do go in for any artificial colour, of course it mustn't look artificial. Therefore, it won't be just an old-fashioned dye. There are various good henna and vegetable rinses, and

there is Inecto Rapid Notox, which can always be counted on as dependable and entirely harmless. Notox is especially interesting, for it has been developed in a very wide range of shades and does its work with great ease and rapidity. It contains no poisonous chemicals, but the precaution of making a skin test before applying should always be taken. No hair-colouring of any kind should be used if the test comes out positive, for this means that the individual has a peculiar idiosyncrasy predisposing to skin and scalp troubles.

 A salon that makes a specialty of hair-colouring and of treating and waving bleached or tinted hair is a logical choice if it is a question of changing or preserving the natural colour of one's hair. One such place in New York is Mathew's Beauty Salon, where all of the operators are specialists with years of experience. Miss Kempf is their excellent diagnostician. Both she and Miss Anna are Notox experts. When it is a question of colour restoration, they know how to discount the present shade of the hair-how to judge the tone of the skin-and how to make the hair just as attractive as it formerly was, yel keep it in harmony with the changing skin tones that come with added years. An older woman loses a certain warmth of tone both in the hair and in the skin-often before the hair even turns grey. Therefore the drab shades of hair-colouring should be used after middle age, while the reds and golds are for younger persons.

SKILFUL COIFFEURS

Frank are outstanding for their work in coiffures, in permanent waving, and in rewaving with the new Frederics machine. Frank has a very special way of shaping and tinting eyebrows and of darkening eyebrows—perfectly harmless and very effective. He always takes into account the contour of the face, the shape and size of the eyes, and the natural line and arch of the brow. This means that he works towards a graceful, (Continued on page 88)



VOGUE



PERFUMED EAU DE COLOGNE

au parfum *Miracle* . . fresh . . delicate . . discreet. The informal fragrance of the day.

Parium Miracle . . . warm . . . spicy . . . fascinating. For the competitive hours of evening.

• There are few women so situated that they can fling economy to the winds and indulge themselves freely in a fine perfume during the hours of the day when life must be more practical. For these freer hours Lentheric has created his Perfumed Eau de Cologne to be your informal fragrance and constant prophet, forecasting the greater charm that evening brings.

• Of course, a fine perfume must be used during the later and more competitive hours, so from tea time till night's last farewell the lasting scent of Perfume MIRACLE will whisper, shade and awaken memories.

• Lenthéric Perfumed Eaux de Cologne applied freely to the body and wearing apparel, or sprayed into the hair, first give off the fresh stimulating fragrance of a fine cologne, and then continue to release the lingering scent of the Lenthéric perfumes which they contain. Available in the Perfumes MIRACLE, FORÊT VIERGE, ASPHODÈLE, AUFIL DE L'EAU, LOTUS D'OR at \$1 for 4-oz., \$1.65 for 8-oz., and \$2.75 for 16-oz. Eau de Cologne Le Numéro

Lenthéric Parfumeur Paris

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 86)

well-groomed effect, but that he avoids making Mrs. A's brows identical with Mrs. B's—and he doesn't approve of thin, spidery lines for brows. He can harmlessly tint colourless eyebrows and lashes so that the effect lasts as long as two months.

• Speaking of eyes, you ought to know a favourite trick from Elizabeth Arden, that super-specialist in feminine loveliness. Her water-proof eye cosmétiques in black and brown and various exotic shades are, of course, famous. Try dark blue for evening, and then tip the lashes with black. With "vert bleu" eye shadow, the effect is perfect. If you prefer a dark brown cosmétique for lashes, then use the "gris brun" shadow. This was done in the daytime make-up shown in colour on page 50. Another new Arden preparation that was used was a new cream rouge in a geranium shade, which was deftly rubbed into the upper part of the cheeks before the rachel foncé powder (a new shade) was applied. The lipstick was the new Mat Victoire, which is a richer, warmer version of Elizabeth Arden's popular Victoire lipstick. It has a gold-and-black case and is especially good with creamy or with golden skins, as it has the faintest tinge of orange in it.

For evening, our blond Arden beauty chose Victoire cream rouge for cheeks and Viola lipstick (a wonderful red with the slightest blue cast). Her powder was Poudre de Lilas—the one that comes in a silver box and is so lovely for evening wear.

Elizabeth Arden is making her French Amoretta cream in ever so many shades, and one of the best ways to apply it as a powder foundation is to mix it with Lille Lotion.

Miss Arden has been giving a great deal of her personal attention to liquid nail polishes, and the dazzling range of shades evolved offers a fascinating choice. One of the most chic is called Grénat—it is deep without being too dark, and it blends beautifully with the new fashionable dress colours for either day or evening. A paler polish on an entirely different order is Cyclamen. It is delicate, but very sophisticated with grey or with pastel pinks and mauves. The clever manicurists in the Arden salon even put one shade of polish over another to achieve a very new effect. Violet over cyclamen, for instance, is a combination that is perfect with pale, slender hands and a white evening gown.

For chic amusement and for improvement in grace of bodily movement and posture, the thing to do is to go to Elizabeth Arden's on Wednesday nights, for the nine-to-eleven dancing classes. That is, if there's still room for you (and your husband or your beau), for the course is available by subscription only and has met with great enthusiasm. The instruction is under the direction of Mr. Albert Butler, who makes dancing seem very pleasantly like second nature even to those hitherto unversed in the steps of the tango or the ballroom rumba. His theories of "body mechanics" are very helpful, not only in acquiring grace and balance, but also in improving posture and training muscle control. Excellent music is provided for

these Wednesday evening gatherings, and a buffet supper is served afterwards.

CHIC FOR CHRISTMAS

• Harriet Hubbard Ayer has come forth with several attractive new boxes that are succinct answers to the gift problem which regularly presents itself in these weeks before Christmas. The chef-d'œuvre of them all is a smart black-and-white case in which you will find a box of the classic beautifying face powder, a rouge and loose-powder case with a black-andcream enamel finish that is practically impervious to chipping, and a stubby lipstick to match. Then, what amounts to a triumph for the men is a substantial, utterly masculine box that contains shaving-cream, a chubby bottle of eau de Cologne, tooth-paste, talcum powder, and soap. A happy variation, indeed, of the cravat-cigarette-case-for-Christmas-gift theme.

• No doubt you know all about Junis cream and its virtues of being all things to all skins. But perhaps you don't know that it is put up in convenient tubes, as well as in jars. Well, it is, and there is something very pleasant about having a cleanser-softening cream and powder base, all in a single tube that you can toss blithely into your overnight bag—and away you go.

• Up at the top of page 86, you will see a photograph of Armand's brandnew dusting powder. What you may not be able to see is that it is neatly equipped outside with a metal base making it safe for parking on the side of the tub, and inside with a large puff, making it pleasant for application. There is a lot of powder in this box, and it costs you only a very small sum of money. A good item to keep in mind, not only for yourself, but for gift giving at Christmas—a time that will be just around the corner before you know it.

MORE GIFT SUGGESTIONS

harmonizes with rust and brown costumes—that's Hudnut's latest inspiration. It's a slim, trim case in rich brown-and-cream enamel with a gleaming copper motif on the cover. In it are compact rouge, a well for loose powder, downy little puffs for each and a diminutive lipstick. Of course, the handsome black-and-grey powder and-cigarette-case that made its début last year is still coming forth smart hand-bags all around the town.

• And now, one of Houbigant's loveling est fragrances, "Festival," is to be had in a new and smaller size at a consider respondingly smaller price. In gleaming crystal bottle and grey suide bright like box, it's another bright, bright idea for gift-giving.

• Roger and Gallet's toilet soap—that finely milled soap that has been classic aid to loveliness for years—is out in a good-looking package at a new low price. The soap itself hasn't been changed in the least the least the (Continued on page)





"OPERA"

White Russian Ermine for gala nights...created and produced by Stein & Blaine.

Stein & Blaine

13-15 West 57th Street, New York

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 88)

same bland, exquisitely smooth cleanser it has always been, in the same pleasant fragrances. All of which establishes this soap more firmly than ever in our favour. To be had at the better department and drug stores throughout the country.

• We all know that the foundation of skin beauty is cleanliness, and that nothing on this green earth makes you feel cleaner than soap and water. Until recently, however, this pleasure was reserved strictly for ladies whose skins were of the type that agreed with this method of cleansing. Now, whether you have an oily skin, a dry one, or a neutral skin, there's a Pall Mall soap to see you through. For dry skins, Savon Coquet, with its beneficent ingredients, helps to correct the arid condition without irritating the skin in the least. For oily skins, there's Savon Cheri to cleanse the pores thoroughly and normalize the activity of the tiny oil-glands whose too zealous functioning is the cause of all the trouble. And, for neutral skins, the bland, pure Savon Castile is what is needed to keep skins of this type young and lovely. All of these personalized soaps are to be had in both toilet and bath size, at the better shops.

THROUGH THE EYES OF PRINCESS PAT

- Or—is it allure for les beaux yeux that is the desideratum? But, of course! For this, the new blue mascara of Princess Pat. It is becoming to practically any lashes except very light ones, and the effect that it creates is a very beguiling one. It is only the uninitiated who will tell you that blue is an artificial shade for eye make-up. Becoming, yes, but not made-up-looking. Put this mascara on your lashes and powder some of the lovely blue Princess Pat eye shadow on your eyelids for a festive evening, and see for yourself what it does for your eyes. The shadow is in compact form, to be dusted over the lids with a bit of cotton.
- With the Barbara Gould preparations, it's your age that determines what preparations you are to use in caring for your skin wisely and well. And a very satisfactory method it seems to be, too. There are four basic creams; a light, liquefying cleansing cream, a tissue cream, a circulation cream, and a flattering, delicately tinted finishing cream. All of them are advised for the years after forty, while only the cleansing cream and a refreshing skin tonic are deemed necessary for young things. Of course, when a special skin condition exists, whatever preparations will best combat the evil are also to be included in the daily régime. Supplementing these essential creams are a group of decorative cosmetics—powder, lipstick, rouge, eye shadow and mascara, as well as the delightful perfumes you see depicted in the photograph on page 86. These preparations are to be obtained at most toilet-goods counters.
- It isn't fair, however, to concentrate

entirely on the face. Necks and throats have a way of resenting a lack of proper consideration and of looking old before we even realize what is going on beneath the chin. To ward off such a dire condition, Frances Denney has a very special preparation known as Herbal Throat and Neck Blend. This is not a new preparation, but it is one of which the virtues can't be sung too often, for it is a cream rich in the oils that do such good things in making and keeping the skin smooth and firm. Ladies who know it swear by it, and it is a simple preparation to use, for you merely press it on gently with flat finger-tips and allow it to remain on twenty minutes to do its good work. No excuse whatever for not rivalling the swan. And do remember the Special Astringent is also a part of this wonderful treatment for the throat and neck. To be had from Franklin Simon in New York and other shops throughout the country where the Frances Denney preparations are sold.

- Something which seems to strike an entirely new note in cosmetics is a liquid compounded by Dr. Langerand known as a Make-Up Tonic. You cleanse your face, and then you put on the tonic, which not only makes your skin feel fresh and stimulated, but gives it a glow that lasts. And when we say lasts, we mean lasts for hours. Pallid city faces acquire a healthy tone that looks as though it were theirs by nature. There are two special points about this tonic. First, being compounded by a medical man who has made chemistry a life study, it does good things for your skin, as well as giving it colour. Second, it is a wonderful help in the rouge problem. If you have been having rouge trouble, the tonic does away with it by providing just enough added colour to your skin to make your rouge (always provided you have chosen the right shade) look perfectly natural. In fact, women who want only a faint added colour for daytime and outdoors find this does the trick without any rouge at all. If you want to increase the colour, just put on a second application of the tonic, but don't put any on your nose because you don't want your nose rosy. The Make-Up Tonic can be had for the present only at Saks-Fifth Avenue in New York and Wanamaker in Philadelphia.
- Parfums Charbert are meeting with great success and duplicating in this country their popularity with chic Parisiennes on the other side. The fragrance called "de toi je chante" is very subtle. The bottle may be seen in the photograph at the top of page 66 and may be had at various smart shops. Another Charbert scent is the new and very alluring "Méchante," which is being featured by Bonwit Teller and other good shops. It is sweetly provocative (but not in the least degree cloying) and may be had in flacons of various sizes, encased in a smartly simple green and gold suedefinish box.





WHICH ONE OF THESE Emulettetheles SALON TREATMENTS DO YOU NEED?

Every treatment given in Elizabeth Arden's Salons is adapted to the individual needs of the client. However, there are four types of treatments, which are modified according to the expert judgment of Miss Arden's personally trained attendants.

Do you need a Muscle-Strapping Skin-Toning Treatment?

This, the most famous of Miss Arden's treatments, is based on the importance of perfect Cleansing, Nourishing, Toning and Tightening. It not only treats the skin surface, but builds up the underlying muscles—and it now includes the application of a sensational new salve which rejuvenates and lightens the skin, re-energizes the muscles and tissues, banishes lines and wrinkles.

Do you need an Après L'Été Treatment?

You do if you have been nonchalant about skin care this summer. This "After Summer" treatment refines the texture...softens, smooths and whitens the skin... and erases the lines that are the aftermath of blinking at the sun.

Do you need a Debutante Treatment?

If you are a favorite of the gods and have the kind of skin that requires only regular care at home and an occasional thorough cleansing and toning—or if you are very young but tired and want your skin deeply cleansed and refreshed a bit—then the Debutante Treatment is for you. It takes only a half hour, is very economical, and makes you look fresh, rejuvenated, and very pretty.

Oo you need an Ardena Bath?



This arch-enemy of obesity will cause those too-many inches and pounds to vanish with miraculous speed. The Ardena Bath looks like whipped cream and you lie down in it. Yes, as simple as that. It does all the work of slenderizing and purifies your system besides. And a nice feature of it is that we can regulate it to slenderize you only where you need to be slenderized.

For an appointment for one of Elizabeth Arden's Salon Treatments—please specify which one—please telephone Plaza 3-5847.

ELIZABETH ARDEN

691 FIFTH AVE. · NEW YORK CITY

LONDON

PARIS

BERLIN

ROME

TORONTO

SCULPTURED EVENING GLORY

A certain picturesque stateliness... full curves to soften the slender, moulded, rounded sheath. This is the new look in Gunther formal furs. At the left is an example of this deft sculpturing... in beautiful natural mink, for day or evening...\$2350. The wrap, at the right, is a sheath of black velvet topped with ermine...\$750. Very chic are the ermine and suede evening gauntlets. Ask to see Gunther's charming ermine evening hat.



WINES AND WHEREFORES

(CONTINUED FROM PAGE 65)

perfectly practicable in the country. He will ice his champagnes and sparkling wines without hesitation. Placed in a bucket containing equal proportions of ice and rock salt, the wine will descend to the proper temperature in a few minutes. Thanks to its gas, champagne will not become congested and flat when iced. The long, slender Rhine wine-bottles belong in an ice-bucket, and the fragrant wines from Pouilly-sur-Loire benefit by a vigorous icing, as well.

CONCERNING TEMPERATURES

But the subtle whites of Bordeaux and Burgundy and the Anjou possess treasures of aroma and vinosity which are paralysed if they are iced below 45 degrees. The wisest host will bring his bottle of cool white Burgundy up from the cellar just a moment before he uncorks it, and this temperature is apt to be right. Chill a white Bordeaux slightly below cellar temperature, only a few minutes in the ice-bucket or the refrigerator, and you will be on the safe side.

The elusive enigma of red wine is never solved if it is not properly warmed. The rough axiom is that all red wines should be "chambré," or warmed to room temperature, just as all white wines are cooled, but the truth is a bit more complex. A red Bordeaux, customarily referred to as claret in English, needs the full temperature of the dining-room to bring out its goodness. To achieve this warmth, it is only necessary to bring the bottle up from the cellar at least five hours before meal-time. A whole day or two won't hurt. A red Burgundy should be well "chambré," but it may attain its eloquent best at a slightly lower temperature. Emergency warming, by standing the bottle near the fire, and especially by placing it in hot water, is condemned by the connoisseurs. There is strong risk of overheating, and too-warm wine is ghastly. The pleasant matter of warming a round crystal goblet of red wine in the palms of the hands is still a cherished gesture, although it is proof of negligence somewhere, for a carefully prepared wine needs no such ministration.

The ice-bucket is an accepted piece of equipment for the service of white wines. The wine basket, which holds the bottle on a very slight slope, is useful for reds. Some critics ridicule its effectiveness, calling it a restaurant mannerism. But it has its good points. The bottle pours easily in this position; it runs no risk of tipping over, and the sediment present in old wines is likely to remain undisturbed by its use.

A good wine may be recognized by the fineness and correctness of the glass which contains it. Not every good glass may serve. Indeed a suitable glass is rather hard to find. But what a prelude to a good dinner is the sight of three or four glasses of graduated size forming a crystal staircase before each place at the table! The epicure becomes difficult on the question of glassware, and it is here that his recommendations are not easy to follow. First of all, the ordinary glass without a stem will never do. It smacks either of ice-water or of corner

pubs and coarse hands. A glass without a foot is like a man without a collar, and it befits him.

Colour is an indispensable detail in judging wine, and this precious quality should not be clouded by coloured or exotic glassware. The handsome red or yellow robe of wine is too exquisite to be thrown out of harmony by a colour screen. The one current exception is the long-stemmed green glass in which Rhine wines are served. This is a convention, and is perhaps excusable, as the Rhine wines have so little colour of themselves.

Chalice-like glasses of heavily engraved crystal are apt to detract from the wine within. Hexagonal and octagonal glasses are frowned upon by the purists. Hemispheric or bowl-shaped or tulip-form glasses, with medium, round stems and round bases, are ideal for wine, provided they are thin, absolutely smooth and colourless, and devoid of enamel or gold work. They may be graduated in size, but all of them should be large. The more noble the wine, the larger the glass.

The "gourmet" will never permit his glass to be more than half filled. This is so that the glass may retain some of the perfume of the wine. By swishing the puddle of wine gently in a circle, the critic makes the liquid climb the sides of the glass, where it evaporates quickly and releases its precious fragrance. The partially filled glass harbours these subtle fumes, where a full glass would send them out.

Although many an epicure has the utmost scorn for water, and one of them once wrote, "Water is a liquid so impure that a mere drop of it is enough to trouble a whole glass of absinthe," it nevertheless has a place at the table. But the smaller glass had best be allotted to this colourless accessory. Champagne used to be drunk in flat "coupes" or again in slender "flutes," but, at present, many prefer to drink it in the conventional tulip shaped glass.

WHEN TO SERVE WINE

The matter of serving wine in proper sequence and with harmonious dishes is a subject for a fat volume in itself. It is also a controversial pole around which swirls many a gastronomic squabble. To avoid complexity, the discussion is limited to the table wines of France, for these have always been the epicure's favourites. This is not a reflection on the wines of other countries. The Italian hillsides produce masterpieces from Frascati and Or vieto and Asti; the sunny slopes of Spain yield many delectable vintages: Rhine wines are famous the world over. California and New York State and other centres of grape culture in America have undreamed potentialities. But only France produces a complete orchestra of wines, from the dryest to the sweetest, from the most fragile to the most robust.

At the very outset, your epicure recoils from the cocktail in horror. As a prelude to dinner, he maintains that nothing could be more upsetting to the gastronomic equilibrium than shower of iced alcohol. A great deal of leniency (Continued on page 94)

simple idea a beauty adventure

Skin loveliness can be enriched

Women have proved what a scientist believed: that a natural substance in Junis Cream produces remarkable results when applied to skin.

CTRANGE no one had ever done it before—it seemed so O logical to take the softening substance found in young, glowing skin itself and put it in a face cream.

Thus a scientist reasoned and in so doing opened wide the door to new complexions and alluring skins. And women who tried his unique cream saw skin grow clearer, softer, fresher. They saw again the youthful glamour, skin had lost.

Sebisol—what it does

The natural skin-softening substance he put into Junis Cream the scientist named sebisol. Sebisol is part of the chemical substance of your own skin. It is essential to every living cell. It is so rare, that we had to search the world to find a sufficient supply.

Pepsodent Junis Cream contains pure sebisol. That, we believe, explains why Junis Cream does thrilling things. We have seen skin grow softer, smoother, exquisitely appealing in a fortnight. Whether sebisol alone brings these results we cannot say. But this We know from women's statements: Pepsodent Junis Cream does for women's skins what other creams do not.

You need no other cream

Gently apply Junis Cream to your face.

Feel it penetrate and cleanse. Feel it soften and refresh. Note how rapidly it spreads—how light and smooth in texture. Thus You realize why Junis Cream serves for every purpose—for cleansing and also as a night cream.

Junis Cream contains no wax. Many leading creams do. Wax tends to clog the pores.

We invite you to make this test

We ask you to try Pepsodent Junis Cream, at our expense. We believe you will be delighted with results. You be the judge. Junis Cream, we believe, will thrill you as it has thousands of other women who have tried it. Can you afford to neglect an opportunity that has to do with charm and feminine allure?

THE PEPSODENT CO., CHICAGO

Free-send this coupon for a 10-day supply



This coupon is not good after May 15, 1934.

Name-

NOTE: This offer is available only to residents of the United States.

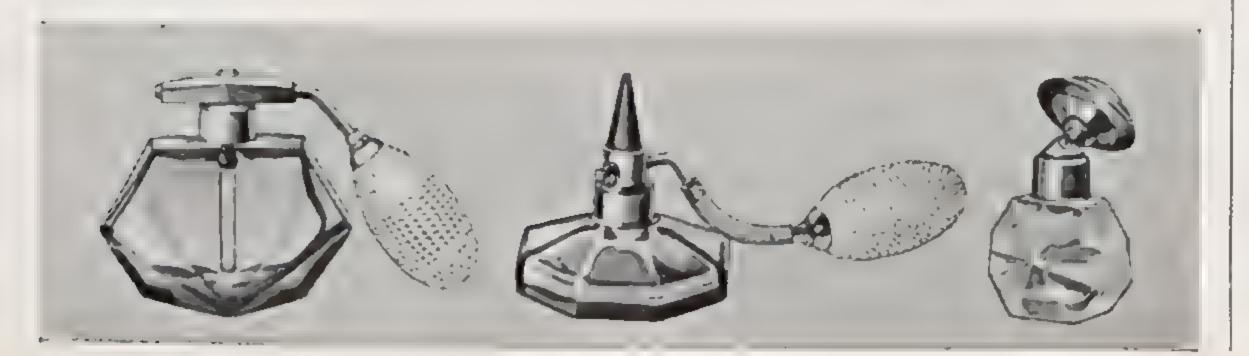


2000 FRAGRANT ATOMS

By an interesting application of scientific research, it has been determined that a DeVilbiss Atomizer transforms a single drop of perfume into 2000 separate particles... These tiny atoms graciously impart a more subtle, diffused fragrance than is possible with the oldstyle daubing method of perfume application... So you can readily understand why perfumers are so much in favor of spraying... Atomization prevents staining; the fine atoms leave no visible trace on delicate fabric... And you will like the new DeVilbiss closure device, which protects your costly perfumes against evaporation—a desirable economy... The DeVilbiss Company, Toledo, Ohio.

DeVilbiss

Perfume Atomizers



WINES AND WHEREFORES

(CONTINUED FROM PAGE 92)

may be shown the champagne cocktail, however, for it is light and vivacious and not too much of a mixture. A dry Sherry or Port or Madeira makes a warming and gratifying "apéritif" before dinner. Only a few critics oppose such a pleasant preface.

The old cherished tradition of Sherry with clear soup is, however, a controversial point "par excellence." Its opponents claim that it deadens the palate for the ensuing subtleties of a dry white wine. Safer it would seem to refrain from pouring a drop of wine until the soup is finished. In the case of a luncheon which begins with horsd'œuvres this becomes a rigid rule. Most hors-d'œuvres have a vinegar base, which is violently opposed to wine. The best vintage gives up the ghost before its embittered cousin, whose name may be dissected "vin aigre," sour wine. So a goblet of clear water may rule supreme on your table until the appearance of more substantial meat or fish entrées.

Oysters and clams on the half-shell call insistently for the crisp, sunny companionship of dry white wines, such as a tart Pouilly or a pale yellow Chablis. The wines of Alsace, fragile and aromatic, are equally sympathetic to oysters. But the whole harmony is turned to bedlam if a heavily spiced oyster cocktail sauce or horseradish or tabasco is served at the same time. The simple aid of salt, pepper, and lemon-juice, however, will not affect the bouquet of the wine.

Rhine and Moselle wines call for bulky volumes in themselves, and it does them scant justice merely to state that they harmonize magnificently with all seafood. A good Moselle, light, laughing, and flower-like, is particularly happy with shell-fish. A Piesporter or a Niederberg, of 1917, 1920, 1921, or 1929, to mention but two of the more usual Moselles, are delightful, and a Berncastler Doctor, of 1921, to mention something rare and precious, is utterly unforgettable. The Rhine wines are wider in scope, of course, and can accompany many dishes. Rüdesheim, Diedesheim, Traminer, and dozens of others are familiar names. For the ultimate pomp and splendour, nothing has been devised which is more appropriate than an old Schloss Johannisberg or Steinberg. The years 1921, 1925, and 1929 are most noteworthy among recent years.

COMPLEMENTS TO FISH

Cold lobster, langouste, shrimp, and other shell-fish belong in the gracious company of a white Burgundy, such as a Chablis, Meursault, or Montrachet. The first two are not expensive wines, and the recent vintages of 1923, 1926, and 1928 are delicious. Montrachet (neither "t" is sounded in the pronunciation) is the king of white Burgundies, hard to find and often exotic in price. These wines harmonize equally well with all cold fish dishes and with all fish that is grilled or simply prepared. A trout or a sole or a salmon sings a delectable duet with a Meursault Charmes or a Goutte d'Or. A "Champagne Nature," unmanipulated wine from the Champagne country, also fits in with such

dishes. The rule is simple: a dry white wine should accompany all fish and shell-fish which are grilled or simply prepared.

Fish dishes which are distinguished by a seasoned sauce call for a half-dry wine or a light Sauternes or Graves. Lobster Newburg, Sole Normande, and a dozen other fish recipes rich with cream or cheese or tomato are made doubly melodious if a cool, clear golden nectar from Bordeaux is served at the same time. A good Graves or Barsac or Sauternes is not hard to find, nor is it expensive. The years 1919, 1923, 1924, 1926, and 1928 are all worthy.

Cold meats are on friendly terms with white wines, if these are not too sweet. A buffet supper which features ham, tongue, and galantine is greatly aided by a good Graves. If cold beet, pork, or lamb is in the offing, a thoughtful Claret should be near-by-But hide the mustard-pot! Fried chicken beams at a Barsac. In fact, chicken in any form, from Chicken a la King to a roast bird, is harmonious and happy with a tall yellow escort whose ancestors come from either Graves or Sauternes. Sweetbreads, prepared in any form, make a delectable companion to these wines.

on the meats, supposedly the territory of red wines, the reverse can never be said to be true. The merest experiment will show that a red wine should never be served with fish. Red wine is almost equally antagonistic to pastry and sweets and to dishes which are strong with vinegar.

RED WINES

A lighter red wine goes with a lighter meat dish, obviously enough. The suave, delicate red wines of Bordeaux, rich in perfume and colour, can glorify poultry beyond the dreams of many a cook. Roast chicken, duck, pheasant, turkey, grouse, partridge, and all the lighter game birds gain immeasurably in savour by the accompaniment of a worthy Claret. Veal and lamb are faithful allies of a light red wine, whether these meats be presented as roasts, chops, or cutlets. Red Bordeaux offer the widest range of wines on earth. There are incredibly fine ones, almost worth their weight in gold, and there are vigorous, appetizing young ones, soul-warming and inexpensive. Bordeaux attains old age better than any wine, and it develops the most subtle nuances of taste. A half-hundred of its vintages are sure to give satisfaction, for they go forth with the guarantee of their Châteaux on their labels. Most "Château" wines are from Bordeaux. The supreme classics are four: Châteaux Lafite, Latouf, Haut-Brion, and Margaux. From the great years of the past century, 1868. 1878, 1887, 1899, and 1900, they are absolute immortals, museum pieces. There are dozens of others, divided in to five categories, or "crus," which possess not quite the same quality. The random selection of a few names is unjust, but try a Château Léoville. Lascases, a Château Rauzan-Ségla, 8 Cos d'Estournel, a Château Langoa Barton, or a Château Ducru-Beaucail lou, and (Continued on page 96)

Seauty... to have and to hold

created and guarded by Woodbury's two unique new creams which stay Germ. Free as long as they last



In the air. Even on freshly washed hands. Once the lid of your cream jar is lifted, germs are bound to enter the cream. In its fatty oils they flourish, multiply.

If your skin is sensitive, thin, dry, has only a tiny scratch or blemish, germs from the creams may get under it. And then! The risk of infection—blemishes, pimples!

But now you may have two beauty creams that practically banish this risk. For, yes, it's true-Woodbury's has done it again-made another epochal contribution to beauty! First they introduced Element 576 into Woodbury's Cold Cream to overcome Dry Skin. Now they bring forth another new ingredient which keeps Woodbury's Cold and Facial Creams germ-free to the last dab in the jar!

Dermatologists welcome the new Woodbury germ-free creams as a great advance in the cause of beauty. "For the first time," they

She strides along in high November winds! Fearless for the lovely texture of her skin! Because it's secure, protected, healthy, strong-thanks to Woodbury's two revolutionary germ-free beauty creams!

declare, "beauty creams we can safely recommend. Creams that destroy germs as fast as they enter the jars, that do not spread contamination from cream and fingers to face, causing infection, possibly skin defects."

Dermatologists agree on the superiority of Woodbury's Creams, because they know that these germfree creams are active in safeguarding skin health as well as in promoting skin beauty! Woodbury's Creams are vital aids to fine, supple skin texture, firm muscle tone, good fresh color. Vigor! Loveliness!

Woodbury's Cold and Facial Creams

are priced as low as ordinary creams. 50¢ in jars, 25¢ in tubes. Now at all drug and department stores.

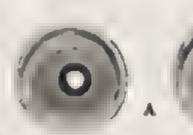
109 Leading Dermatologists Heartily Welcome the New Woodbury Creams

109 dermatologists of high professional rank in 38 states - under the supervision of Dr. John Monroe Sigman, senior dermatologist of the Macon (Georgia) Hospital - tested the new Woodbury germ-free creams on their patients . . . family . . . friends . . . in their laboratories!

One said: "I have given them to patients and to members of my own family for experimental use. They have been delighted with the creams."

Another: "I have carried out experiments with these Woodbury Creams in

comparison with other creams, as to effect on various skins, normal and otherwise. I find the Woodbury Creams are sterile under ordinary conditions, and decidedly antiseptic."



THE PROOF IS IN THESE AGAR PLATES!

Plates spread with nutrient agar jelly, seeded with poisonous germs. Woodbury's germ-free cream in Plate A surrounded by a clear dark ring, where germs have been destroyed by it, proves active resistance of this cream to germs. Plate B, with a patch of ordinary cold cream, shows no dark ring, proving this cream has no germ-destroying power.

TRY THE NEW GERM-FREE CREAMS! John H. Woodbury, Inc., 6635 Alfred Street, Cincinnati, Ohio. In Canada, John H. Woodbury, Limited, Perth, Ontario

Please send me free sample tubes of Woodbury's Cold and Facial Creams from the new germ-free formula.

Street	
City	State



WINES AND WHEREFORES

(CONTINUED FROM PAGE 94)

you will not be disappointed. Dozens of reputable Clarets are low in price at the moment, and in the good recent years, which include 1920, 1924, and 1928.

The rich, sun-soaked wines of the valley of the Rhône can substitute capably for Clarets, and may be served with the same dishes. These wines have a glorious colour, a rich, dark purplish red, and they possess a generous ardour lacking in most Clarets. A genuine Châteauneuf-du-Pape or an Hermitage of either 1923, 1926, or 1928 is worthy of any table. Taste them with a handsome partridge, and you will see how wine can be a land-scape.

The most opulent, warm-hearted, red-blooded of wines are certainly the glorious reds which come from the magic slopes of Burgundy. Centuries of patient labour, begun by the Benedictine monks, have produced these wines, and the greatest of care is spent on maintaining them. They are superb, invigorating wines, and they must not be treated like timid orchids. A virile steak, a worthy roast beef, or a leg of venison belongs in the hearty company of Chambertin or Richebourg or Clos Vougeot, names which typify the noblest of all that is Burgundian. Mutton calls for red Burgundy. So do wild duck, goose, rabbit, and all sorts of wild game. A baked ham is most sympathetic. The lowly Hamburger steak is peculiarly happy in the rollicking company of a robust peasant like Passetoutgrains or Morgon. Those most unique of Burgundian specialties, snails, form an epicurean epic when balanced by a dignified Burgundy.

Heavy sauces, highly spiced and seasoned meat dishes, plates which owe their peppery quality to a Mexican ancestry, these can kill most wines, but a virile Burgundy can often hold its own in the struggle. In company with such aristocratic trappings as truffles and paté de foies gras, it achieves all the subtlety of a fine Claret. It is the wine of the optimist, the joyful Pickwickian, the food-loving Rabelaisian. The masterpieces among red Burgundies include Chambertin, Clos Vougeot, Romanée-Conti, Musigny, Richebourg, and Hospices de Beaune. There are many delectable and inexpensive vintages, such as Volnay, Corton, Chambolle-Musigny, Vosne-Romanée, Gevrey-Chambertin, Nuits St. Georges. The best recent years for Burgundy have been 1911, 1915, 1923, 1926, and 1928.

On the subject of sparkling Burgundies, I am mute and, I hope, eloquent.

TO SERVE WITH VEGETABLES

Vegetables are rather indifferent to the blandishments of wine. Green vegetables sometimes show an antipathy to red wines, and vegetables in cream sauce are sworn enemies of white wines, especially the Burgundies. But the starchy vegetables are more friendly, particularly if they are prepared "au gratin" or with a similar heavy sauce. Then a hearty red Burgundy becomes an ideal mate. Grilled mushrooms become almost symphonic in such company. A safe procedure

would seem to be to serve the same wine with both the meat and vegetables, whether these are served at the same time, or according to the European custom of serving a vegetable as a separate course.

Salads, however, make up another story, and a thorny one. For the "gourmet," the wine does not exist which accompanies a salad strong with vinegar. Here again, a clear glass of "Château de la Pompe," the Frenchman's facetious name for a bottle of water, is in order. But often an informal repast is built up around cold meat and salad. Wine need not be abandoned in such a case. The substitution of lemon-juice for vinegar solves the problem fairly well.

CHEESE AND WINE

Brillat-Savarin wrote that "a dinner without cheese is a fair damsel with only one eye," and gospel truth it is. But a wine-lover is even more appreciative, for cheese, in company with nuts, brings out the goodness of wine better than anything else. Cheese is the touchstone of all red wines, and even the whites. For the grand dinner, where one wishes to bring forth a truly masterful old red wine as a climax, there is one moment for the dramatic entry of your famous bottlewith the cheese. Cream and fresh milk cheeses are the only outcasts on the question of wine.

Desserts, save those whose base is overwhelmingly composed of eggs or milk, are fortunate to be awarded the distinguished company of the rich, gorgeously perfumed wines of Sauternes. These heavy, golden, languorous nectars from the white Bordeaux region make the most irresistible appeal to the initiate. Many an enthusiast for dry wines will recall with wistful ecstasy his first bottle of Château Yquem. He may also recall that it was the most expensive item on the wine list. There is a good reason for this. An infinity of pains has been taken in the preparation of this golden bottle. It is only necessary to climb the gentle slopes of the Sauternes country at vintage time to see why Château Yquem is expensive. The grape pickers, most of them aged women, work their way through the fragrant aisles of green, picking not bunch by bunch, but grape by grape. Only those individual grapes which are dripping with sugar, the juice already oozing through the skin, are picked and pressed that day. They have reached that state known as "noble over-ripeness," and they make the most beautiful white sweet table wines in the world, so rich that they pour into a glass like rich, oily, molten gold. That is why Château Yquem is expensive. Such a wine can be a des sert in itself. A slightly sweetened biscuit or two will provide all the orchestration it needs. The fragrant, faintly sparkling wines of Vouvray and the Anjou are also exquisite dessert wines. But they are poor travellers, and are often dejected when too far away from home.

The mention of champagne evokes the mental picture of toasts and wedquets, of débutante parties and wery ding receptions, and here it 98) properly (Continued on page



HEARTS OF FLOWERS...SNATCHES OF SONG...

Moods caught en passant...

or ten ounces of jade or gold or translucent amber essence, crystal-clad...but the soul of a flower—like La Rose Jacqueminot; or the warmth of June sun—like L'Aimant; or delicate, high-hearted Spring loveliness—like Paris. With Coty, perfume blending is more than chemistry—it's superb Art. Each Coty

fragrance is faithful to its inspiration long after it's released from its flacon and patted on to your satiny skin...or silky lingerie.

The clever woman knows that Coty fragrances bring refreshment and radiance to their users—contributing that *lilt* to the heart, that *lift* to the spirit, which readily commutations.

nicates itself to her associates. A man

may think that he is indifferent to such things, but a woman knows better! She realizes that Coty has created Perfumes which are among the most lovely and famous in all the world—and rightly she prefers their enchantment to heighten her own glamour. If you would

shed a little haunting cascade of fragrance,

apply your perfume with an atomizer

Smart purse-size flacons, from \$1.10.
Glorious cut-crystal containers, to \$55. Hint now, in time for Christmas!





Everybody's talking about FLORSHEIM SHOES





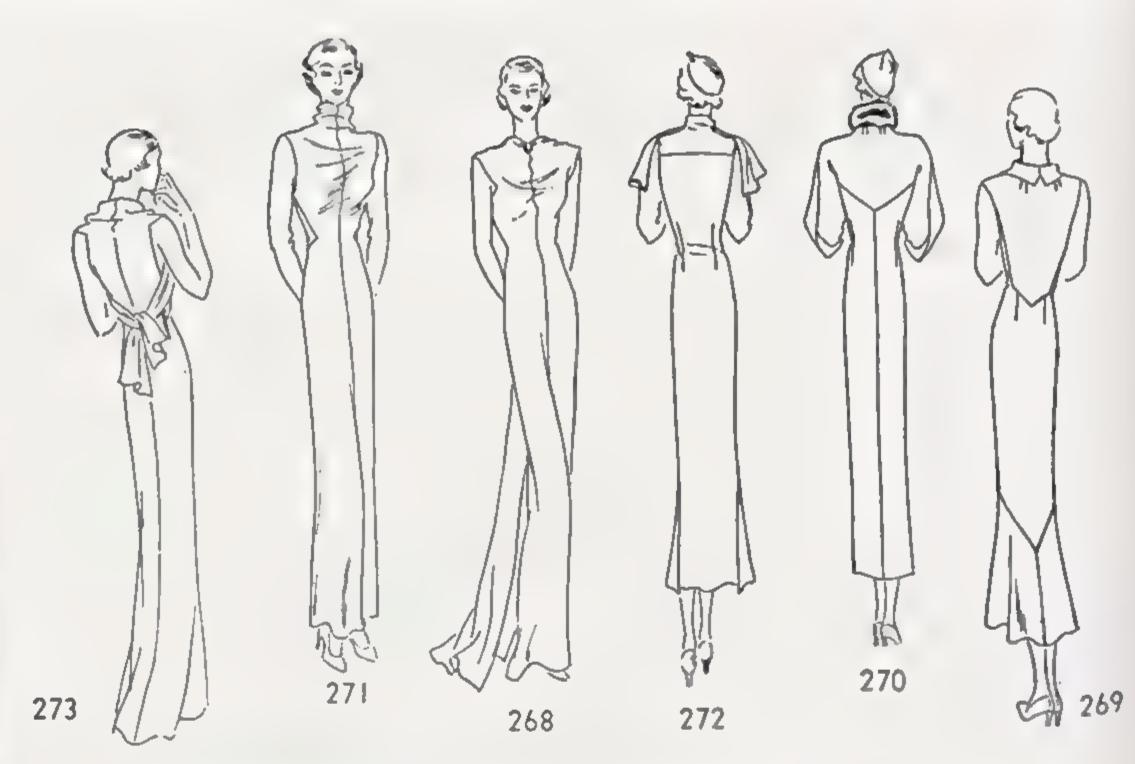
Have YOU tried these remarkable shoes? Their ingenious styling and remarkable comfort produce exclamations of delight from smart women everywhere. Beautifully fashioned... of marvelous leathers, Florsheims also offer the satisfying, scientific comfort of the exclusive Feeture Arch. Style illustrated... THE ARDSLEY, L-30.

Florsheim Shoes for Women

\$850 \$1050 to \$10 and up

THE FLORSHEIM SHOE COMPANY Manufacturers CHICAGO

COUTURIER DESIGNS RIGHT-ABOUT-FACE



Here, you have a second glance at the designs shown on page 80. The high-in-front evening gowns have low back décolletages and skilful detail

WINES AND WHEREFORES

(CONTINUED FROM PAGE 96)

belongs. It is the world's wine for festivity, a smart and sophisticated wine which keeps company with a chicken sandwich in a night-club. But its scope is wider than this. It harmonizes well with fruit desserts and sherbets, and often it polishes off an elaborate dinner very gracefully. Some people have the habit of serving champagne throughout a dinner. If this is done, care should be taken to serve a very dry champagne during the body of the dinner, and a softer one with dessert. Otherwise, the result is monotony.

There are plenty of famous names in the champagne world, all of them reliable. Heidsieck Dry Monopole, Pommery, Veuve Cliquot, Roederer, Pol Roger, Moët et Chandon, Perrier Jouet, Irroy, and Polignac are names which conjure up a medley of reminiscences. Most years will yield a satisfactory champagne; 1900, 1904, and 1911 produced utter masterpieces. Genuine champagnes of 1915, 1919, and 1923 are sure to be excellent. But your epicure need not be indulged to this extent. He is quite willing to forgo wine with his dessert.

All good wines should be treated with a certain tenderness, but old red Bordeaux calls for extra care. Old Clarets precipitate sediment while dozing for decades on their sides. To avoid this deposit, it is preferable to serve the wine from a decanter. Decanting a wine becomes a ritual with the head of the family, only less significant than the carving of the family bird. The bottle should be taken from the cellar a few days ahead of time and carefully stood up in the diningroom. Just before the dinner, the master of the house himself should uncork and decant the bottle, which, of course, is at room temperature. He pours the liquid with elaborate slowness against the sides of a glass funnel which leads to a perfectly rinsed and dried decanter. He stops precisely at the moment when the first trace of sediment appears, and corks the decanter with a tuft of cotton. This permits the oxygen of the air to act upon the wine for an hour or so, and, in the case of old Clarets only, such an action is highly

beneficial. A few old Burgundies may have to be decanted, but this is very unusual. White wines need never be put in a decanter.

A certain age is essential to all good wines. A decade is enough to bring out the charm of most Burgundies and white Bordeaux. But Clarets are apt to improve long after this. There is no fast rule in the matter, except never to drink a good wine when it is too young, and never to allow it to age so much that it becomes flat and senile.

I hope that the preceding pages have not led to the alarmed assumption that several wines should be served with an ordinary dinner. No true epicure would recommend such a formula. Most small dinners need the accompaniment of but a single wine. A formal dinner is a complete success with two. Serve a delicate chalice of Chablis with the fish and a respectable Claret with the "pièce de résistance, and you have been gastronomically correct, generous as a host, and as temperate as the grim, lantern-jawed gentleman who wears black gloves and carries an umbrella in the newspaper cartoons. You may even add a flute of champagne with dessert, and your guests will feel no inclination to play leap-frog. However, when more than one wine is served at a repast, your epicure has a few final, timely words of warning.

First, avoid serving a sweet wine such as a white Bordeaux or Anjous before a dry white wine such as a Chablis or Rhine wine.

Second, avoid serving a heavy red wine, such as Burgundy, before a light red wine of the Claret type.

Third, avoid, above all things, mixing wines at the table. They should invariably be consumed one at a time.

Fourth, recall that our moderate meals demand only a moderate quota of wines. This is an age of gastronomic restraint. Excess, of course, is always abused, naturally. So can chocolates and potatoes and rice-pudding, for that matter. But the glutton and the tippler are both out of place, and the epicure is the first to condemn them.

• GIVE YOURSELF the same basic treatment that is given in the Dorothy Gray Salon at 683 Fifth Avenue. It can be done in a brief night-and-morning routine.



Clever women give themselves the Dorothy Gray Salon Facial...

• Don't let yourself look old or sallow, just because you've drifted into a careless state of mind about your complexion.

Clever women know there's nothing mysterious about a good skin. They give themselves the same basic Salon Facial that smart New York women enjoy at the Dorothy Gray Fifth Avenue Salon. So can you!

Just three simple things are the basis of this famous Salon Facial: (1) a skin cleanser, (2) a skin lubricant, (3) a stimulant. Two creams and a lotion that you can buy at your favorite shop in a formula suited to the dry skin or the oily skin...

your skin.

Stop in today. Buy these fine, delicate preparations...they're not expensive. Begin tonight the 1-2-3 Salon Facial that gives the best results. See sketches below.

Before going out, before dressing up, you can give yourself the entire facial treatment. Then finish with the 1-2-3 Salon Make-up*. Results come quickly. It won't be long until someone will say, "You look gorgeous tonight!"

There is also a basic, simple, inexpensive Dorothy Gray treatment for any variation from the normal skin . . . blackheads, coarse pores, double chin, eye-wrinkles, shiny nose.

FOR CHRISTMAS GIFTS

Salon Face Powder in handsome spill-proof case with luxurious puff. In seven shades ...\$3 and \$1. New Week-end Beauty Case, very smart. Contains creams, lotions, powder...\$5. Dusting Powder, in 2 odors...
\$1.50. Bath Soap, box of 6 cakes...\$2.75.
Bath Oil...\$3.50.

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**EQUALLY SIMPLE: the Dorothy Gray 1-2-3 Salon Make-up. A tiny bit of Dorothy Gray Make-up Foundation Cream... matched Lipstick and Rouge... Salon Face Powder.



Try it . . . and count your compliments



Cleansing Cream. It floats out the deep-down pore dirt...takes off traffic film...prevents blackheads...leaves your skin soft and truly clean.

2 LUBRICATE: Then apply a rich emollient cream, pat it in with fingers or Dorothy Gray Patter, leave on overnight. Oily skins: Dorothy Gray Suppling Cream. Dry skins: Dorothy Gray Special Mixture.

3 STIMULATE: Next morning, cleanse again. Pat on a stimulating lotion. Coarse pores, or oily skins: Texture Lotion. Dry skins: Orange Flower Skin Lotion. Now, use Dorothy Gray make-up.

Strand the hair!

... say beauty experts



They urge this new kind of hair brush

(Left) The Stranzit picks up the hair—combs as it brushes

(Below) Set your own curls with the Stranzit between visits to the hairdresser

Note the wavelike bristle trim

-there's a reason!



Don't make the mistake, because you have a permanent wave, of failing to brush your hair, say beauty experts. "Divide the hair into strands—brush it up and out with a Stranzit brush—and do it often," they urge.

The makers of Pro-phy-lac-tic brushes designed this new Stranzit Hair Brush expressly to meet the ideas of the beauty profession. Bristles are set in wavelike rows so that they automatically divide the hair into strands, at the same time giving the scalp vigorous massage. Note the serrated, wavelike trim. No other brush has this! It is a patented Stranzit feature.

Leading beauty shops are enthusiastic about this brush. You should have one! See it at your department store—we'll send it prepaid on receipt of price if you fail to find it. The Stranzit shown here (white bristles) is \$2.50. Grey bristles, \$2. Black bristles, \$1.50. Pro-phy-lactic Brush Company, Florence, Mass.

For Christmas—
give a Stranzit
Hair Brush!

The New



Pro-phy-lac-tic

STRANZIT

"WOMAN IN BATH"

(CONTINUED FROM PAGE 57)

those times (the sixteenth century), an old woman when she met Henry of France. She was thirty-one, and he was but fourteen, yet old enough to fall madly in love with her. Diane was wonderful enough to keep him in love with her till the day of his death—when she was just sixty years old.

Every day of her life, she plunged into a tub of cold water! So extraordinary was this practice in that age that many a story was circulated concerning this amazing eccentricity of hers. These couldn't, argued the astounded public, be just ordinary baths -or why should she take one every day? But Diane was above all a practical soul. All her supposed sorceries have turned out to be just hardheaded, common-sense practices relentlessly carried out. Her baths were merely part of a health régime so severe that few women to-day would have the courage to follow it. Diane put herself on a diet (who, in the Middle Ages, had ever heard of a diet!) consisting of small quantities of cold viands, and she went in for hydrotherapy. And every morning of her life she rose at 5 A.M. and took a cold tub.

PICTORIAL BATHING

As a rule, the ladies of Diane's time preferred being painted in the bath to actually submitting to the ordeal of bathing. There was another famous beauty, just a little later than Diane, Gabrielle d'Estrées, mistress and very nearly Queen of Henry of Navarre, who has left us charming portraits of herself as a bather, though we hear nothing of her being a fanatic. One of these paintings gives an excellent idea of the bath of that time.

First of all, a silken drapery was laid in the tub to hang all fringed and tasselled over the sides. This was considered a cleanly and decent thing to do—likewise, it took the chill from the marble tub. Then the tub was filled with water, heated somewhere in the bowels of the house, and conveyed, by serving-men and maids, in great metal containers to the bathing-apartment. The water was kept warm during the several hours of the bath by a little brazier or spirit lamp placed beneath the tub. After playing around in the bath for an hour or so, the bather, somewhat weakened, usually required a little light refreshment; so a collation was brought and laid on a board stretched across the tub. Later on, perhaps, a novel was required or a friend dropped in or a public entertainer dancer or musician—was requisitioned. Thus the day passed pleasantly enough.

The painting of Gabrielle shows her in a tub gorgeously draped, a maid in attendance, a tray elegantly laid with lace and brocade and set forth with fruit and wine, the lady's hair beautifully coiffed, and a resplendent parure of earrings, necklaces, and bracelets making a very handsome effect indeed.

And so, with a notable bather here and there, public baths springing up now and again, but the daily bath a completely unimagined catastrophe, we come to the time of le Grand Monarque, le Roi Soleil, and the days of quiet, unsurpassed magnificence. Surely, now we will have a renaissance of

Roman luxury in the bath? Of the room in which the bath was supposed to take place, yes; but of the actual immersion in water, no. Indeed, under Louis XIV., it was so little the custom to bathe that it was an event consecrated by a picture when the Persian ambassador at the French Court demanded a bath.

In this epoch, a new interpretation of the bath sprang up. The Greeks had conceived of the bath as hygiene, the Romans as pleasure, the Middle Ages as sin; the seventeenth century conceived of it as medication. A bath was prescribed by a doctor—like bleeding—, and one had to be sick, yea almost unto death, before any reputable doctor would go that far.

The exact number, time, and place of every bath that Louis XIV. ever took is recorded in the "Journal of the King's Health," kept by the King's physician. As a child, the Grand Monarque, desperately ill with scarlet fever, was given a bath "in order that nothing should be neglected." Later in life, his physician, having noted that the baths he prescribed for the King had only bad effects, advised him against further bathing. But one desperately hot August, the King broke away and took twenty baths in thirty days as a means of cooling off. His physician warned him that no good would ever come of that, and, feeling greatly weakened, the King finally gave up the idea and thereafter bathed only in accordance with the prescription of several doctors.

Only royal and princely residences were equipped with bathrooms, and frequently, even in the royal palaces, the bath was found de trop and was sooner or later converted to more useful purposes. The bath which Francis I. built at Fontainebleau was, after his death, made over into several reception-rooms, and Versailles, with its endless suites of apartments, had but one bathroom. Later, when he transformed this room into an apartment for one of his sons, Louis XV. gave the great marble tub to Madame de Pompadour, thinking she might find some use for it. She set it out in the garden of L'Ermitage as a bird bath.

A ROYAL AUDIENCE

However, there was little that the royal mistresses of that time didn't think of in the way of seduction, and one of them was bound to think, sooner or later, of a means of turning the doctor's prescription to good account. Madame de Tournelle, one of the favourites of Louis XV., found the bath a most effective means of holding the King's affection. Whenever she perceived that Louis was cooling off a bit, she straightway ordered a bath, and sent word to the King of her intention. Louis came post-haste with his entire retinue. The retinue remained in an anteroom, but the King entered the bathing-apartment, leaving the door between him and his courtiers open that they might converse freely. After her bath, the favourite retired and a magnificent repast was served in her bedroom to the King and his courtiers. • EDITOR'S NOTE: The second and last instalment of this article will appear in an early issue of Vogue.

Voments you should be HAPPy ones

BY PATRICIA GORDON

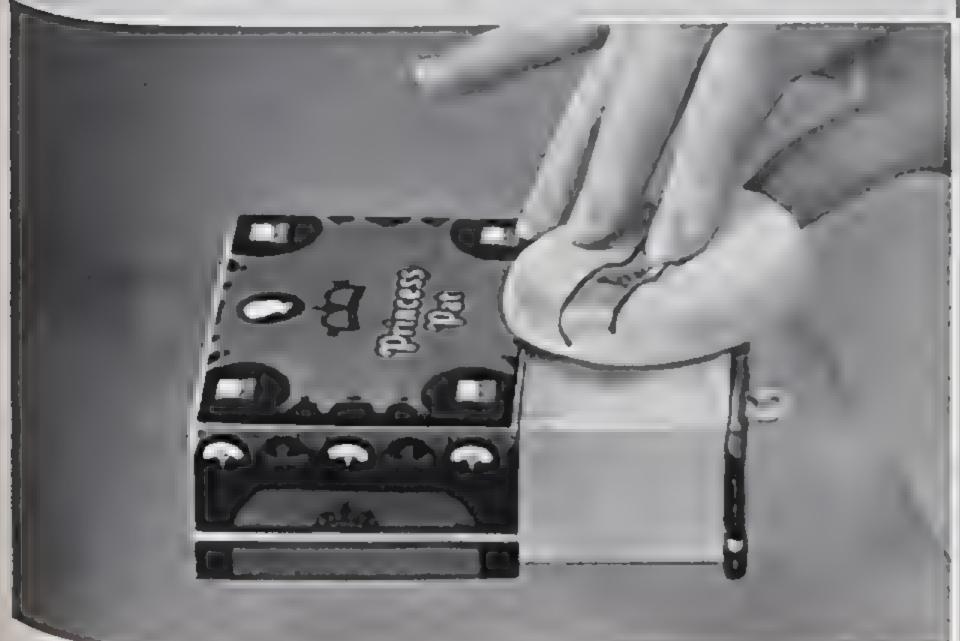
gratifying results, that beauty care should never be toilsome. But select your beauty aids carefully. Know what they will do—and why! For instance, Princess Pat Skin Cleanser removes not only ordinary dirt, but "pore film" as well. This double cleansing improves every complexion amazingly. Princess Pat Skin Food Cream is vitalized with the richness to give back to the skin that soft beauty which exposure takes away. Then, of course, there is the famous "twin cream" protection. In this treatment, you first apply Skin Food Cream. Over it, apply Princess Pat Ice Astringent. Then remove all the cream. In this way the complexion is prepared for make-up, with pores closed and the skin ideally refined.

.... And your moments with these basic creams will be happy ones because you will know the joy of splendid results.

For a general toning, there is Princess Pat Egg Masque. Used with Princess Pat Double Strength Muscle Oil, the Masque combines to lift drooping tissues and sagging muscles almost incredibly.

So, you see, there is just the correct Princess Pat way to give you a clear, fine grained skin, and firm, lovely facial contours, to banish lines. And all of this you can accomplish for yourself, at home.

— make-up as only Princess Pat provides -



Noments you give to complexion care



-there is only one duo-tone rouge, Princess Pat. Your color seems actually to come from within the skin, like a natural, youthful blush.

Princess Pat provides you with the only almond base face powder, to caress your skin to satin smoothness without the usual "powdered" look. Eye Shadow in modulating tones to avoid artificiality. Lip rouge to give beautiful color in such natural effects that only color is seen . . . not heavy, waxy substance. For eyelashes, Princess Pat Mascara that is positively moisture proof and permanent.

PRINCESS PAT

LONDON

CHICAGO



A perfume for your Age of Beauty

The newest, most fascinating and delightfully appropriate tribute to the four decades of feminine loveliness.

Each of these glorious new perfumes is an ultra-modern enhancement for the individual age of beauty for which it was created —and each fragrance is named for the age that it serves.

TEN is for the vibrant, glowing beauty of the iridescent teens; TWENTY-FIVE, created for the twenties, breathes the spirit of

gaiety, of happiness, of budding romance; Thirty is a more sophis-

PERFUMES for the

ticated fragrance, magically attuned to the deepening personality of the thirties; and FORTY is the perfume for the triumphant, perfected beauty of the forties and beyond.

You may, of course, choose whichever of the four Barbara Gould fragrances you prefer, regardless of your age. Let your own taste decide which is best suited to your individual type.

These unique, captivating new Barbara Gould perfumes come to

you in containers of charming simplicity that will adorn any dressing table.

PRICED FROM 55¢ to \$5.50

The 4 Barbara Gould Creams for the 4 Ages of Beauty, and other beauty aids are sold by leading department and drug stores. Write for the beauty handbook,"Any Woman Can Look Lovelier".

BARBARA GOULD, 35 West 34th Street, New York City

DurbaraGould

VANITY—VICE OR VIRTUE

(CONTINUED FROM PAGE 63)

drew up in response to the signal of the door-man at her club. She refused him at first, but yielded to his plea that he had been waiting hours on the stand for a call. At one of the redlight stops, she explained her prejudice. "I see no reason," she said, "why you men should look as you do and be allowed to drive ladies. If you won't wear coats, you could at least have decent shirts, shave, and keep your hair cut." To which, after a moment of reflection, he replied, "Madam, you are perfectly right."

Hail, then, to any consciousness within or circumstances without that will keep human nature alive to its

social obligations. They occur daily, hourly, and they are more important than they seem. The decent presentation of ourselves to each other-what can be of greater consequence? We can not all realize our highest ambitions, but we can carry our atoms well. With a little care, we can make our faces easy to look at, our figures unobjectionable, our clothes, however simple, suitable and becoming, our company agreeable, our manners good, and hold our spirits undaunted. Vanity we have none if we do less; and this much vanity is the mainspring of character whether in an individual or a nation.

YOUTH

(CONTINUED FROM PAGE 48)

had never heard her name pronounced before. But, at sight of her, I experienced the same shock that later I received on seeing the Acropolis or hearing certain music.

"Whoever you may be," I thought, "you are not mortal." I was not very far wrong. I saw Lady d'Abernon ten years, twenty years later. She seemed to me even more beautiful, just because she had had the power to sustain her beauty.

The ancient Greeks knew that, above all else, youth and beauty are qualities of the soul, inseparable from a certain inner perfection, without which they could not resist the passage of time. It is the beauté du diable that passes quickly. The youth of the angels, when it lingers on a face, is a proof of kindness, nobility, and patience with life.

"Helen, soul as serene as the calm of the seas."

It is Æschylus who reveals to us the secret of a Lady d'Abernon.

Countess Greffulhe (the fame of whose beauty will go down through the centuries like that of Madame Tallien, her great-grandmother, or of Madame Récamier, who emulated Madame Tallien) ventured, in the days when large hats were worn, to form a league forbidding women to attend the theatre other than bareheaded. One night at the play, she had a discussion with a woman in the audience who, preferring to maintain a modest shadow over her face, was decked in a huge felt hat à la Gainsborough. She, in return, reproached the president of the League for wearing a hat herself. But there was no hat on Countess Greffulhe's head-nothing but her auburn hair and, like a halo, the radiance of her prestige and her beauty.

Youth is of little consequence if it does not become a perpetual conquest of the soul. Men or women who try to imitate youth without being worthy of it soon become ridiculous. Only constant exercise of the highest qualities will preserve the three conquerable types of youth: youth of the body, the soul, and the heart. But this takes practice.

Gymnastics in all its forms is the safeguard of the body. Every one knows the expenditure of will-one might almost say asceticism—exacted by sport. For youth is also a synonym for purity, of which there are two sorts: the purity of the undefiled, and,

more difficult still, the purity of the body that protects and reserves itself and insists upon respect.

During a visit to Geneva, my mother learned from the lips of the old house keeper at the Hotel Beau Rivage the story of the assassination of the Empress Elizabeth of Austria. This woman had with her own hands undressed the murdered body of the then aged Empress, and remembered, as if she had witnessed a miracle, the beauty of the nude form of this Amazon. It was a statue of eternal youth, which a pious obedience to the laws of human harmony and the strictest of physical discipline had preserved intact through the years.

Life only perfects the youth of those mortals who, by one method or another, are capable of avoiding a lingering death and of retaining a part of this treasure which ordinary beings possess but for an instant. I have noticed as a never-failing fact that the greatest men are those, no matter what their age, who keep the vivacity of their souls, who can play like children. Almost all the English are only make believe old men, because they are capable of running after a ball at any moment of their lives.

There are certain uglinesses, certain decrepitudes for which those so afflicted are entirely to blame. Boasting and vanity inflate them; envy-makes them yellow; cupidity makes the tips of their noses red. The Egyptians were right in thinking that obesity is the punishment for an offence against Mahit, the goddess of equilibrium Everything we do makes and unmakes us. "Trop parler nuit, trop penser cuit." Intemperate mouths and monstrous thoughts deform those who possess them and force them to submit to a pre-infernal grilling. And then we are told that these are the ravages of time! We must beware of those creatures who take on, as they grow old, the appearance of the ugliest beasts. Jezebel, of Athalia's dream, is only hideous because she is a murderess.

Youth of heart surpasses all the others. An eighty-year-old mounts the steps of the altar splice chants, according to the Catholic ritual, "Ad Deum qui laetificat juven tutem meam . . ." "To this God who gladdens my youth. . . " He speaks truth. He has youth. The mortals who never grow old, the works which of dure, they alone contain the flame of divinity.

Bonwit-Teller advises LUX for lovely washable things







Lingerie—third floor

Foundations—third floor

Stockings-main floor



Blouses—main floor

• This Age of Elegance is bringing smart New Yorkers to Fifth Avenue and 56th Street, for they have tracked to Bonwit Teller the exquisitely cut lingerie, skinsmooth foundations, shadow-fine stockings, hand-rolled handker-chiefs and classic pull-ons their exacting taste demands.

Bonwit Teller advises one sim-



Gloves, scarfs, handkerchiefs-main floor

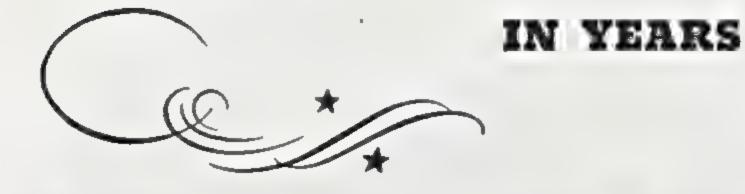
"We especially advise against the use of ordinary soaps containing harmful alkali," they say, "or rubbing with cake soap . . . Lux contains no harmful alkali. Our years of experience have proved that anything safe in water is safe in Lux."

ple care for them all—safe, gentle

Safe in water is safe in WX

VICTORIAN

THE LOVELIEST GLASSWARE DESIGN









NATIONAL . METEOR

MANHATTAN • EMBASSY

No photograph can do justice to the graceful beauty of Fostoria's new Victorian design. Nor can it capture the diamond-like brilliance of the rock-crystal, the delicate tracery of the hand engraving, or the deep radiance of Fostoria's three charming new colors—Burgundy, Regal Blue and Empire Green. Victorian was created to carry the deeper color tones now so definitely the vogue in household decoration. Look for this loveliest of all glassware designs in the stores... and see Fostoria's countless other contributions to the graciousness of the home.

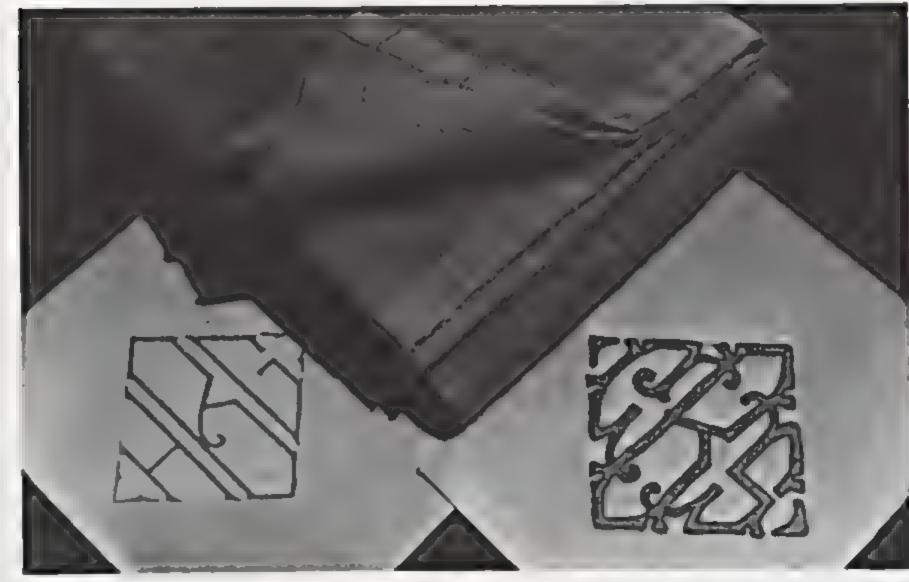


The Victorian line includes stemware for all purposes, service plates, and a full assortment of odd and fancy pieces. Colors are Burgundy, Regal Blue, Empire Green, crystal, and combinations of color and crystal.

FROSTED BASE: NOTHING LIKE IT MADE IN THIS COUNTRY



THE GLASS OF FASHION



KENWOOD BLANKET FROM ALTMAN . MONOGRAMS FROM MCCUTCHEON

GIFTS YOU MUST ORDER EARLY

OMFORTABLE as it is to drift up to Christmas with most of one's gift ideas for Who (and Who and Who) still in their first roseate and insubstantial state-exciting as it is to spend the last week before The Day in a paroxysm of whisking from shop to shop, from perfume counter to lingerie department-there are a few must-shop-early-for-Christmas gifts: linens to be monogrammed, Christmas cards to be engraved, and other articles that should be ordered well in advance. We show you a number of these on this page and on pages 105 and 106, as gentle reminders of progress towards the completion of your Christmas list.

• Above, all warm and Merry Christmasy, is Kenwood's "Jadite," a soft wool blanket in a celestial shade of grey-green. It is bound with a 4-inch doubled strip of Truhu silk crêpe, in a slightly softer tone. This blanket has a reasonable price for all its 72 by 84 inches and can be found at Altman.

The accompanying monograms, suggested by McCutcheon, are done by machine, in imitation of hand-work. The one at the left is especially effective in a colour that duplicates the ribbon binding. That at the right has letters outlined in a darker colour. They are priced between \$2.50 and \$4.50, depending on the size of the monogram. Hand-done monograms are priced between \$5 and \$10. For a gift of unadulterated loveliness and common sense, a blanket monogrammed like this one would be hard to equal.

• The snowy Cannon towels, below,

look very festive in their box and white satin ribbon. This particular pattern is called "Bermudiana," and it has shaded green end borders, bright like Bermuda waters, and curly monograms in the same colour, like little cuttlefish. The set illustrated has seven pieces, two each of wash-cloths, 16 by 28-inch Turkish guest-towels, 24 by 46-inch bath-towels, and one reversible bath-mat, with velvety chenille finish on one side and terry-cloth on tother. This set costs less than \$8, completely monogrammed. "Bermudiana" can also be had with borders and monograms in rose, orchid, peach, maize, and blue. Allow twelve days for the monogramming, says McCutcheon; and we'd like to add a postscript that we've bought a bigger stocking, just in hopes that "Bermudiana" will fall to our lot on Christmas Day.

• The photograph at the upper left on page 105 shows some extra-grand bed and bath linens from McGibbon. The big, bold monogram on the towels (left), resting its feet on a black bar, adorns a yellow set with deeper yellow border. Vamoco makes it, in a variety of other colours. Bath-mats cost under \$3 each; wash-cloths under \$3 a dozen-Bath-towels, 25 by 46 inches, cost under \$17 a dozen. And the goodlooking monograms are surprisingly reasonable. We nominate a set like this for a gay and practical Christmas gift. But do allow at least ten days for the monogramming.

• Monograms for bed-linens have changed very little from the graceful scrolls of (Continued on page 105)



CANNON TOWEL SET FROM MCCUTCHEON



of HOME-MADE SOUPS

But gone forever is the tedium of the old soup-kettle days



your soup that sets the tempo of your dinner or your luncheon. If you choose your soups discreetly, serve them in the manner due them, they will be kind indeed to your

reputation as a charming modern hostess.

In our midst are many thousand women who have utterly refused to discard the old fashioned soup kettle, with its "boil and bubble, toil and trouble". Nothing less traditional than homebrewed soups have—until recently—been quite good enough for them.

We owe them undying gratitude. Because from them—these glorious gustatory die-hards—the House of Heinz has borrowed its present methods for concocting soups. It is for them—you, perhaps, included—that Heinz "home-made" soups have been created.

I wish you could see, as I have seen, the making of these delicious soups, prepared by the makers

of the "57 Varieties". There are no huge vats. Merely small open kettles. From home-kitchen recipes with garden-fresh vegetables—the choicest ingredients obtainable—in small batches these

And here is the cast of the All-Star Revival
Luscious
Delicious
Exciting
Delectable Heinz Beef Broth
Savory Heinz Cream of Green Pea Soup
Zestful Heinz Cream of Celery Soup
AppetizingHeinz Cream of Asparagus Soup
Tasty Heinz Vegetable Soup
Toothsome
Wholesome Heinz Pepper Pot Soup
Distinctive
Nutritious Heinz Mutton Broth
Tempting
Enjoyable
Flavorful
The Scene:-Any home where only "home-made"
soups will satisfy.

delectable soups are slowly simmered, then sealed fresh and steaming into extra stout tins.

And so, without the slightest wisp of misgiving, it is possible at last—happy thought—to put away the soup kettle, and, in swinging over to Heinz "home-made" soups, continue winning tributes to your culinary deftness.

Fifteen different preludes to the perfect meal stand magically ready at the nearest grocer's—ready, ready, ready for heating, serving, enjoying. Add nothing to them, for they are made precisely as are fine olden-time home-made soups. Please read their names carefully on the labels of the tins photographed, above. I suggest that you select your favorite soups from the Heinz varieties, and thus find out for yourself that in the Heinz "home-made" methods lie the elusive secret of "home-made" flavor and goodness, without the penalty of "soup kettle blues".

If you have a menu or recipe nut to crack, I wish you would write to me, as thousands of others have. Or, if you haven't yet tapped the possibilities of the Heinz Food Library, I shall be glad to mail you any of our three newest books: "Thrifty New Tips on a Grand Old Favorite", full of recipes for concocting ravishing dishes with

oven-baked beans, "57 Unusual Ways to Serve Spaghetti" are free. The modern 104 page "Heinz Salad

NRA

Book" is yours for 10 cents in stamps.

Address me in care of Heinz, Dept. 31, Pittsburgh.



Take this Matter of



AIR POCKETS

We're speaking of blankets. The only place in life where an air pocket has a real... and beneficial... reason for being. But air pockets in blankets are not merely legitimate... they're vitally important. They give the blanket its warmth. (The reason is that air, being almost the poorest heat conductor known to man, keeps the warm air in at the same time that it keeps the cold air out. On the principle of a thermos bottle!)

The problem, then, is to see how many air pockets per square inch you can shepherd into your blanket. And the answer to that shows you why a North Star blanket is the warmest and the lightest, both. To begin with, it's the fact that wool is *curly* that causes the air



pockets. So, obviously, the curlier the wool, the more pockets; and (don't ask us why), the finer the wool, the curlier it is. So it all goes back to the original premise of quality in the material. North Star, using 100 per cent fleece wool, exclusively (and only the finest of that), will obviously produce a softer, warmer, lighter blanket.

And North Star blankets are finer; you have only to feel them to realize that. (It's like sleeping under a feathery cloud; or a great big swan's-down powder puff.) But North Star blankets are practical on other counts too. Pre-shrunk; color-fast and guaranteed. They come in white, and nine gorgeous colors; and relatively they cost no more than other, poorer blankets. Take a look at your blankets tonight. Couldn't you use new ones? North Star blankets are sold by leading department stores. North Star Woolen Mills, Minneapolis, Minn.





"SLEEP UNDER THE NORTH STAR"

NORTH STAR





SHEETS AND TOWELS FROM MCGI88ON . BREAKFAST SET FROM THE MAISON DE LINGE

GIFTS YOU MUST ORDER EARLY

(CONTINUED FROM PAGE 104)

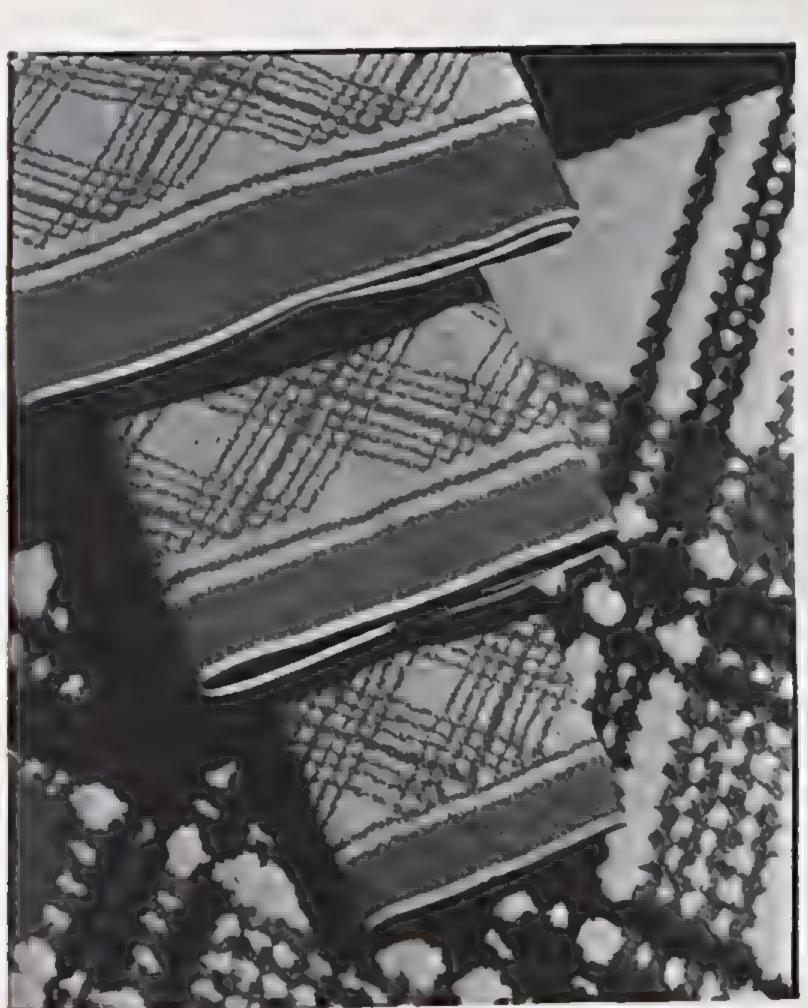
embroidery hoop instead of the are priced somewhat under \$6. bridge table: witness the nicely monogrammed Nelson sheets and pillow-case made of percale, from McGibbon, shown in the same photograph. Letters and monogram shapes of squarer, more modern types are being used, but the old-fashioned elegant whirls seem to be smarter. If the bed-linen has coloured borders, the monogram as often as not repeats the colour of the border. However, pure white remains the favourite for both linen and monogram. The ones in the illustration are pure white, with four-inch hemstitched hems: there are two 72 by 108-inch sheets with cases to match. They cost under \$15, and the price includes monogramming and laundering, a pleasant courtesy from the giver to the

Nestled in its little box in the upper hight-hand corner on this page is a breakfast-tray set in pale green linen, grand gift for any one from the college girl who likes to cook her own late Sunday-morning breakfast to Aunt Nina who takes her early café-au-lait in bed. The tray-cloth and two little napkins are scalloped, dotted, monogrammed, and appliqued in white. You'll find them all beautifully tied up with satin

the days when ladies met over the ribbon, at the Maison de Linge. They

• At the Maison de Linge, also, is a sheer silk crêpe blanket cover (not illustrated) in the most evanescent shade of salmon-pink you could imagine. In the centre, a large diamondshaped monogram is appliquéd in satin in the same tone. Two narrow longitudinal stripes and binding are also of the satin. The price is well under \$30 for the single-blanket size, and double blanket covers and pillow-cases may also be had. If you have fun giving luxurious gifts, put the blanket cover at the top of your Christmas list and underscore it at least twice.

• As handkerchiefs seem to be a universally accepted solution to the "man problem," the Maison de Linge shows masculine monograms of every variety, from the sportive to the festive. They don't stop at pure white, but go on through two- and three-tone initials in black, grey, and white into bright colours. They cost between \$24 and \$40 a dozen, on beautiful linens, with hand-rolled edges. There are also frail feminine mouchoirs with Appenzelltype of lacy monograms, done with pastel, white, or dark coloured threads on white linen. The patterns are elongate and ornate, (Continued on page 106)



MARTEX TOWELS FROM MACY'S



COMPACTO FRENCH TYPE FRENCH T

After use, you can put COMPACTO out of sight in a few seconds. No more unsightly syringes hanging in your bathroom. Simply dry it with a towel, fold it into its smart, moire zip-fastener case, then slip it into the corner of any drawer or cabinet. You'll find it a great convenience, too, for travel.

AN OLD

PROBLEM

EMBARRASSING |

OFFERS THE

SMART SOLUTION

There are many fine medications for feminine personal hygiene. The problem of applying them effectively is solved by COMPACTO. Its Whirls pray tip insures that thorough inner cleanliness so essential to your health.



THE SEAMLESS RUBBER CO., NEW HAVEN, CONN.

Manufacturer of Quality Rubber Goods Since 1877



GIFTS YOU MUST ORDER EARLY

(CONTINUED FROM PAGE 105)

and look as if they should peep out from a sleeve of black velvet. And, when considering handkerchiefs, did you ever hear of any one's having too many?

 The tartan display at the foot of page 105 is Macy's "Highlander." Martex made it specially for Macy's, in an excellent quality of double-thread reversible terry-cloth; and a Macy stylist, with a thistle in her bonnet, designed it. The colour scheme is brilliant copper and white. There are wash-cloths, 16 by 28-inch Turkish guest-towels, 26 by 48-inch bathtowels, and a delightfully long-haired cotton chenille bath-mat plaided with copper and brown on white, at prices that are gifts to your panting Christmas budget. There are also bath-mats of terry-cloth, if you prefer. "Highlander" is made in a clear emerald-green, dark sapphire-blue, and fireengine red, as well as in the copper. Just the brightest, plaidest bath linen that ever wished any one a Merry Christmas.

- Despite the hundreds of millions of times in which people have said it with Christmas cards, this season's crop proves itself equal to any in originality and freshness. A dozen examples, above, cheerily combine the old and the new, to help you to wish your friends a Merry Christmas.
- For example—the two cards at the left, in the top row, are printed in white on dark grounds and mounted on metallic papers. The three cards at the top of the right-hand row have printed cellophane jackets that shine like frost crystals. The black one, in the centre of this group, is lined in red. Absurd angels float on white cards that are large enough to hold a Christmas letter, in the modern group in the left hand column.
- The woodcut, at the lower left, has a calendar printed inside. The last two cards at the right are in grey tones on a white folder. The kneeling bright red angel (bottom row) is one of the many (Continued on page 117)





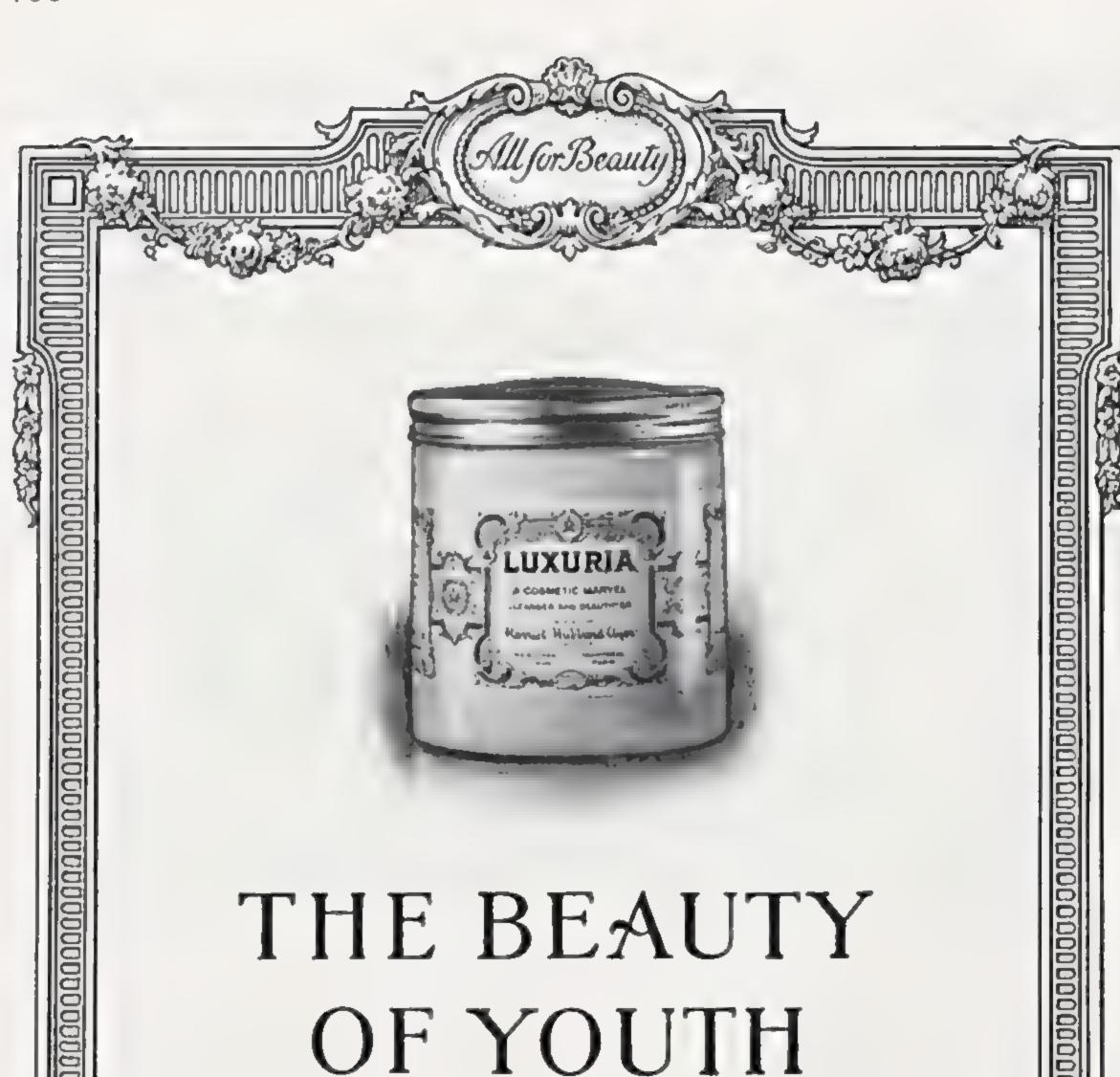
COMPLEXION SOAP · LIQUID BATH SALTS · DUSTING POWDER · TALCUMS · SACHETS · LIQUID LAVENDER

... beautifully packaged in attractive combinations for holiday presentation

POTTER AND MOORE'S

Mitcham Lavender

ESTABLISHED 1749 LONDON



When young, your beauty needs are simple . . . sleep, wholesome food, scrupulous cleanliness. Then, all of a sudden in the 'teens, there comes the need for skin care to lay the beauty foundation for later years.

Mothers who have used the famous HARRIET HUBBARD AYER products since they were girls, wisely start their daughters on the same road to beauty care. For they know from experience that these preparations are the acme of purity and effectiveness.

They start with LUXURIA . . . to be used morning and night . . . a silken cream with a natural affinity for young, sensitive skins. It cleanses gently but perfectly, lifting off make-up and dust, drawing out deep-rooted impurities that might otherwise cause blemishes. It softens too, with its fine, rich ingredients, smooths away every trace of roughness and flakiness, and leaves the skin clear and fresh as a blossom petal. Mothers know this . . . have known it for years . . . that is why LUXURIA is famous as the foundation for beauty.

For those individual problems—blackheads, oily skin, flattering make-up and so on—there is the free booklet "Beauty Under Twenty," specially prepared to enable the young girl to step into her social or business world, poised and lovely. Do send for it.

HARRIET HUBBARD AYER

BEAUTY PREPARATIONS

MONTREAL

NEW YORK

PARIS

LONDON



SOCIETY

BIRTHS

NEW YORK

Ashforth—On September 25, to Mr. and Mrs. Albert B. Ashforth (Mabel Rathbun), of New York City and "Hideaway House," Millbrook, Connecticut, a daughter.

Blow-On September 16, in Chicago, Illinois, to Mr. and Mrs. George Waller Blow (Katharine R. Cooke), a son, Anthony Blow.

Brinckerhoff-On September 27, to Mr. and Mrs. William W. Brinckerhoff (Marguerite W. Hall), of Greenwich, Connecticut, a son.

Chambers—On September 29, to Mr. and Mrs. Robert A. Chambers (Jean B. Wheeler), of New York City and Bedford Hills, New York, a son.

Cudlipp-On September 10, to Mr. and Mrs. Chandler Cudlipp (Alice B. Lee), a son. Davis-To Mr. and Mrs. John Staige

Davis, junior, (Camilla Ruth Cole), a daughter. Hart-On September 8, to Mr. and Mrs. Donald Buel Hart (Ann W. Ayres),

a son, Harry Ayres Hart. Herzog-On October 2, to Mr. and Mrs. Edwin H. Herzog (Margaret Gulon Ramsey), a daughter.

Knapp-On September 20, to Mr. and Mrs. Edward Spring Knapp, junior, (Edyth Coppell Elliman), a daughter. McAllen-On October 8, to Mr. and Mrs. Robert Gordon McAllen (Elizabeth Gale Hun), of Princeton, New

Jersey, a daughter, Elizabeth Gordon Parrott-On October 12, to Mr. and Mrs. Arthur Parrott, junior (Sally

Sims), a son. Pell—On October 2, to Mr. and Mrs. F. Livingston Pell, junior, (Clarissa Wardwell), a son.

Powell-In London, England, to Mr. and Mrs. Francis E. Powell, junior. (Florence G. Pratt), a daughter, Jane Leigh Pratt Powell,

Riegel-On September 11, to Mr. and Mrs. George Frederick Riegel (Ruth M. Murray), a son, Lawrence Murray Rie-

Ross-On September 19, to Mr. and Mrs. Leland Hamilton Ross, junior, (Eleanor S. Gillespie), of Convent, New Jersey, a son, Hamilton Ross. Soutter-On September 16, to Mr. and

Mrs. James T. Soutter, junior, (Sally Downey), a daughter, Suzanna Soutter. Wells-To Mr. and Mrs. James Lee Wells (Louise B. Cattus), of Merion, Pennsylvania, a daughter, Zoe Van Antwerp Wells.

Williams—On October 8, in Norwalk, Connecticut, to Mr. and Mrs. Coleman S. Williams (Dora Hancock), of New York City and Saugatuck, Connecticut, a son, Nathaniel Coleman Williams.

BALTIMORE

Coleman—On September 23, to Mr. and Mrs. R. Taylor Coleman (Esther Murray), of New York City, a daughter.

CHARLESTON

Davies-To Mr. and Mrs. Carlton G. Davies (Harriet Goodacre), a daughter, Elizabeth Patience Davies.

Nowlin-On September 15, to Dr. Preston Nowlin and Mrs. Nowlin (Mary Ann Jones), a son, John Burton Nowlin,

Uzzell-To Mr. and Mrs. T. Marshall Uzzell (Margaret McColl), a daughter, Deborah Bethea Uzzell.

COLUMBUS, OHIO

Evans—On September 17, to Mr. and Mrs. Baxter Evans (Laura Monsarrat), a daughter, Joan Evans.

DES MOINES

Pfaff—On September 30, to Dr. Richard Pfaff and Mrs. Pfaff (Mary Cownie), a daughter, Margaret Theresa Pfaff.

Purdy-On September 21, to Dr. William O. Purdy and Mrs. Purdy (Helen Fay), a son, James Leonard Purdy.

DULUTH

Lachmund-On September 29, to Mr. and Mrs. Otto Gray Lachmund (Florence Draper), a daughter.

FALL RIVER

Hart-On September 19, to Mr. and Mrs. Albion Gifford Hart (Dorothy Bryden), of Metuchen, New Jersey, a son, Albion Gifford Hart, junior.

Smith-On September 3, to Mr. and Mrs. David Ray Smith (Florence Bryden), a son.

FLINT, MICHIGAN

Curtice-On August 19, to Mr. and Mrs. Harlow H. Curtice (Dorothy Biggs), a daughter, Dorothy Anne Cur-

Moore-To Mr. and Mrs. Walter Moore (Caroline Beach), a son, Allen Beach Moore.

BIRTHS

HOUSTON

Powers—On September 16, to Mr. and Mrs. J. Nathaniel Powers (Mary Tallichet), a daughter, Mary Ashton Powers.

KANSAS CITY

Bartlett-On September 17, to Mr. and Mrs. Jerome Bartlett (Jennie Hockaday), a daughter, Ethel Joan Bartlett. Gordon-On August 28, to Mr. and Mrs. George Longan Gordon (Jane

Hemingway), a daughter, Jean Arabelle

Gordon. LOS ANGELES

Burns-On September 3, to Mr. and Mrs. Robert S. Burns (Sarane Otis), a son, Robert Otis Burns.

Howard-On September 10, to Mr. and Mrs. Herbert B. Howard (Eleanor Booth), a daughter, Katharine Eleanor Howard.

Leithold-On September 24, to Mr. and Mrs. Moreland Leithold (Maria Staunton), a daughter.

Schieffelin—On August 18, to Mr. and Mrs. Elliott Schieffelin (Elizabeth Wellborn), a son.

MEMPHIS

Armstrong—On September 1, to Mr. and Mrs. Owen Armstrong (Eleanor Van Hook), a son.

NEW ORLEANS

Parker-On August 26, to Mr. and Mrs. Thomas Airey Parker (Sallie Grey), a son, Thomas Rutledge Parker.

Simmons—On September 1, to Mr. and Mrs. Fisher Simmons (Polly Mc-Hhenny), a son, William Matthews Simmons.

PHILADELPHIA

Coles-On September 19, to Mr. and Mrs. Walter L. Coles (Frances M. Sadt-Ier), of Bryn Mawr, Pennsylvania, a daughter, Betty Madison Coles.

Ewer—On September 3, in Sheboygan, Wisconsin, to Mr. and Mrs. Edward Ewer (Evelyn Story), a daughter, Elaine Sartori Ewer.

Hagar-On September 21, to Mr. and Mrs. Henry Howard Hagar (Elizabeth Morris Bray), of Willow Grove, Pennsylvania, a son, Henry Howard Hagar. junior.

Hetherington-On September 9, to Mr. and Mrs. Seth Caldwell Hetherington (Carmita de Solms Bartlett), a son, Seth Caldwell Hetherington, third.

Jones-On October 4, to Mr. and Mrs. Arthur Woodruff Jones (Louisa M. Wallis), of Mount Airy, Pennsylvania, a son.

Kenworthey-On September 15, to Mr. and Mrs. Charles E. Kenworthey (Elizabeth P. Prichard), of Bryn Mawr, Pennsylvania, a daughter, Pamela Kenworthey.

Newhall-On September 29, in Philadelphia, Pennsylvania, to Mr. and Mrs. Blackwell Newhall (Mary Large Harrison), twin sons, Thomas Newhall, second, and John Harrison Newhall. Pepper-On September 11, to Mr. and

Mrs. William Pepper, junior, (Margaret Royer), a daughter, Mary Pepper. Phillips-On September 9, to Mr. and Mrs. William M. Phillips (Elizabeth

P. Colahan), a daughter, Anne Colahan Phillips. Van Pelt-On September 13, to Mr. and Mrs. David Van Pelt (Elizabeth C.

McCune Patterson), a son. PITTSBURGH

Preston-On September 11, to Mr and Mrs. Seymour S. Preston, junior. (Mary A. Harper), of Media, Pennsylvania, a son, Seymour S. Preston, third.

READING

Hiester-On September 29, to Mr. and Mrs. George Baer Hiester (Anne Hall Nicolls), a daughter, Robin Hiester.

ROANOKE

Johnson-On September 19, to Mr. and Mrs. Lucius Johnson, a son, George Parker Johnson,

Shackelford-On September 19, to Mr. and Mrs. George Scott Shackelford, junior, (Evelyn Fishburn), a son, George Scott Shackelford, third.

SAINT PETERSBURG

Upham-On September 26, to Mr. and Mrs. William W. Upham (Rebecca Brown), a daughter, Natalie Janeway Upham.

SYRACUSE

Raleigh-On September 2, to Mr. and Mrs. Thomas L. Raleigh (Bertha Yates), a daughter, Mary Raleigh.

TAMPA

Jackson-On September 24, to Mr. and Mrs. Richard D. Jackson (Nancy Southworth), a son, Richard Dreux Jackson, junior.

(Continued on page 109)

ENAMEL

SOCIETY

(CONTINUED FROM PAGE 108)

BIRTHS

TORONTO, ONTARIO

Jennison—On September 14, to Mr. and Mrs. George L. Jennison (Frances Playfair), a daughter.

Schulman—On October 7, to Mr. and Mrs. F. A. Schulman (Margaret Cockshutt), a daughter.

Webster—On October 4, to Mr. and Mrs. Ross Webster (Leslie Lee), a daughter.

WATERBURY, CONNECTICUT

Allen—On August 16, to Dr. II. Everett Allen and Mrs. Allen (Loraine Callan), a son, William Conant Allen.

YOUNGSTOWN, OHIO

Jackson—On September 4, to Mr. and Mrs. Alan R. Jackson (Esther Cochran), a daughter, Eileen Lucia Jackson.

Moore—On August 2, to Mr. and Mrs.

Myron T. Moore (Martha Ormerod), a

ENGAGEMENTS

son, Wilbur Wylie Moore.

NEW YORK

Barroll-Webb—Miss Elizabeth Barroll, daughter of Mr. and Mrs. Henry Harris Barroll, of Hollis, Long Island, to Mr. W. Seward Webb, junior, son of Mr. and Mrs. W. Seward Webb, of Manhasset, Long Island, and Palm Beach, Florida.

Davis-Bowden—Miss Bernice Davis, daughter of Mr. and Mrs. John M. Davis, of New York City and Scarborough, New York, to Mr. William Marshall Bowden, son of Mrs. Grace M. Bowden and Mr. Laurens R. Bowden, of New York City.

Knapp-Belcher—Miss Nancy Buckingham Knapp, daughter of Dr. Charles W. Knapp and Mrs. Knapp, of Greenwich, Connecticut, to Mr. Benjamin Belcher, son of Mr. and Mrs. Ward C. Belcher, of Lakeville, Connecticut, and Camden, South Carolina.

Legg-Foster—Miss Dorothy Legg, daughter of Mr. and Mrs. Henry Bertram Legg, of New York City, to Mr. Edmund Mortimer Foster, son of Mr. and Mrs. Mortimer Bristol Foster, of Old Greenwich, Connecticut.

Marshall-Shepard—Miss Elizabeth C. Marshall, daughter of Mr. and Mrs. Charles A. Marshall, of Woodmere, Long Island, and Baltimore, Maryland, to Mr. W. Hardie Shepard, son of Mr. and Mrs. Frederic W. Shepard, of Woodmere.

Woodmere.

Munn-Jackson—Miss Louisine Elder

Munn, daughter of Mr. Orson D. Munn,
of Southampton, Long Island, to Mr.

Berkeley Wendell Jackson, son of Mr.

Lawrence S. Jackson, of White Plains,

New York.

Prentice-Lusk—Miss Eloise Bethune
Prentice, daughter of Mrs. James Howard Prentice, of Englewood, New Jersey,
to Mr. Louis Tiffany Lusk, son of Mrs.
Graham Lusk, of New York City.

Stevens-Kerr—Miss Rosalie Stevens, daughter of Judge George Seaton Stevens and Mrs. Stevens, of Salem, Virginia, to Mr. Albert Boardman Kerr, of New York City, son of Mrs. James Kerr, of Washington, D. C.

ward-Whitney—Miss Ann Van Duzer Ward, daughter of Mrs. Hugh A. Bayne, of New Haven, Connecticut, and Paris, France, and the late Stanley Ward, to Mr. Craig W. Whitney, son of Mr. and Mrs. Arthur E. Whitney, of Garden City, Long Island.

Whitehouse, daughter of Mr. and Mrs. Henry J. Whitehouse, of Mount Kisco, New York, to Mr. Henry Ives Cobb, third, son of Mrs. Postlethwaite Cobb, of New York City and Devon, England, and of Mr. Henry Ives Cobb, junior, of "Cobcote," Bedford Hills, New York.

BOSTON

McNeil-Coonley—Miss Virginia Bowen McNeil, daughter of Mr. and Mrs. Harold McNeil, of Chestnut Hill, Massachusetts, to Mr. Dudley Avery Coonley, son of Mr. and Mrs. Howard Coonley, of Milton, Massachusetts.

CHARLESTON

Rhett-Ball—Miss Loti Moultrie Rhett, daughter of the late Edmund Rhett and Mrs. Rhett, to Mr. John Aubrey Ball, son of Mr. and Mrs. Isaac Ball, of Nashville, Tennessee.

CHICAGO

Foster-Fletcher — Miss Marguerite Foster, daughter of Mr. and Mrs. George B. Foster, of Chicago, Illinois, to Mr. Leopold S. Fletcher, son of Mr. and Mrs. Edwin S. Fletcher, of Winnetka, Illinois.

ELIZABETH

Donavin-Duncan — Miss Elizabeth Stuart Donavin, daughter of the late Charles Stuart Donavin and Mrs. Donavin, to Mr. James Eddy Duncan, jun-

ENGAGEMENTS

ior, of Elizabeth, New Jersey, son of Mr. and Mrs. James Eddy Duncan, of Detroit, Michigan.

GREENSBORO, NORTH CAROLINA

Leak-Caine—Miss Mary Lyon Leak, daughter of Mr. and Mrs. Frank Leak, of Greensboro, to Mr. Arthur Moore Caine, son of Mr. and Mrs. T. J. Caine, of Vancouver, British Columbia, Canada.

HOUSTON

Spotts-Weaver—Miss Margaret Elizabeth Spotts, daughter of Mr. and Mrs. Edwin Robinson Spotts, to Dr. Jack Hollis Weaver.

MEMPHIS

Edgar-Coe—Miss Frances Elizabeth Edgar, daughter of Mr. and Mrs. John Blanton Edgar, to Mr. Rufus Lawrence Coe, son of Mr. and Mrs. Clarke Edwards Coe.

PHILADELPHIA

Zantzinger-Wurts—Miss Mary Vaux Buckley Zantzinger, daughter of Mr. and Mrs. Clarence Clark Zantzinger, of "Greenacre," Chestnut Hill, Pennsylvania, to Mr. John Wister Wurts, son of Mrs. Charles Stewart Wurts, of Philadelphia, Pennsylvania.

READING

Bertolet-Rhoads—Miss Mary Bertolet, daughter of Dr. William Bertolet and Mrs. Bertolet, of Reading, Pennsylvania, to Mr. Paul Rhoads, of Harrisburg, Pennsylvania, son of the Reverend Henry S. Rhoads and Mrs. Rhoads, of Hellertown, Pennsylvania.

Bishop-Van Meter—Miss Mary Josephine Bishop, daughter of the late Reverend Ellis Bishop and Mrs. Bishop, to Mr. Benjamin F. Van Meter, third, son of Mr. and Mrs. B. F. Van Meter, of Lexington, Kentucky.

SEATTLE Greer-Donahoe—Miss Marie Elizabeth Greer, daughter of Mr. and Mrs. Robert

Greer, daughter of Mr. and Mrs. Robert Papin Greer, to Mr. Walter A. Donahoe, son of the late Michael Donahoe and Mrs. Donahoe. SPRINGFIELD

SPRINGFIELD

Gardner-Waters-Miss Mary Gilmore Gardner, daughter of Mr. and Mrs. Edwin C. Gardner, to Mr. Calvin G. Waters.

WASHINGTON, D. C.

Jahncke-Dotson—Miss Adele Townsend Jahncke, daughter of Mr. and Mrs. Ernest Lee Jahncke, to Mr. Charles William Dotson.

WEDDINGS

NEW YORK

Brown-Storm—On October 6, in the Church of the Ascension, Mr. Thatcher M. Brown, junior, son of Mr. and Mrs. Thatcher M. Brown, and Miss Virginia Storm, daughter of Mrs. F. K. Rupprecht and the late George L. Storm.

Carey-Smith—On October 14, in Christ Episcopal Church, Short Hills, New Jersey, Mr. James Carey, son of Mr. and Mrs. George Carey, of Short Hills, and Miss Elizabeth Lees Smith, daughter of Mr. and Mrs. Philip Lees Smith, of Short Hills.

Conger-Warland—On October 28, in Saint Bartholomew's Church, Mr. Clarence Rapelje Conger, third, son of Mrs. Henry Rutgers Conger, and Miss Doris Elizabeth Warland, daughter of Mr. and Mrs. Henry G. Warland.

Day-Arnold—On November 4, in Saint Michael's Church, Litchfield, Connecticut, Mr. Frederick Tallmadge Day, son of Mr. and Mrs. Watson Beach Day, of Pelham Manor, New York, and Miss Cassandra Lee Arnold, daughter of Mr. and Mrs. Carrington G. Arnold, of Flushing, Long Island.

Finley-Bartlett—On October 15, at Southbury, Connecticut, Mr. Robert L. Finley, son of Dr. John H. Finley and Mrs. Finley, of New York City and "Kilmarnock," Tamworth, New Hampshire, and Miss Sarah Barney Bartlett, daughter of Mrs. Philip G. Bartlett, of New York City and Southbury.

Graham-Henry—On September 11, in Saint Columba's Church of Scotland, Belgravia, Mr. David Graham, son of Mrs. William Graham, of Newpark, Antrim, Ireland, and Miss Clover Henry, daughter of Mr. and Mrs. Philip W. Henry, of Scarborough-on-Hudson, New York.

Grant-Allen—On October 3, in Manhasset, Long Island, Mr. Benton H. Grant, son of Mr. and Mrs. Richard F. Grant, of New York City, and Miss Irene Winthrop Allen, daughter of Mr. and Mrs. Frederic Winthrop Allen, of New York City and Manhasset.

(Continued on page 119)

Science Now Knows Why Our Teeth Ache

Pain is nature's warning that teeth are diseased. The cause of pain is usually decay and an important cause of decay is the invisible film on teeth that science calls "Bacterial Plaque."



The actual cause of the aching tooth is now believed to be due to gases, formed inside the tooth during the process of decay that may or may not be visible to the dentist from the outside. These gases expand and press on the sensitive nerves of the tooth.

Dental science answers the question of what leads to tooth decay by saying that food particles have been permitted to remain

and spoil between the teeth and under the gums. Germs, or bacteria, formed in and by this decaying food, make acids which attack the cement-like structure of the teeth and dissolve it.

Modern children may well be

expected to have far better

teeth than their ancestors.

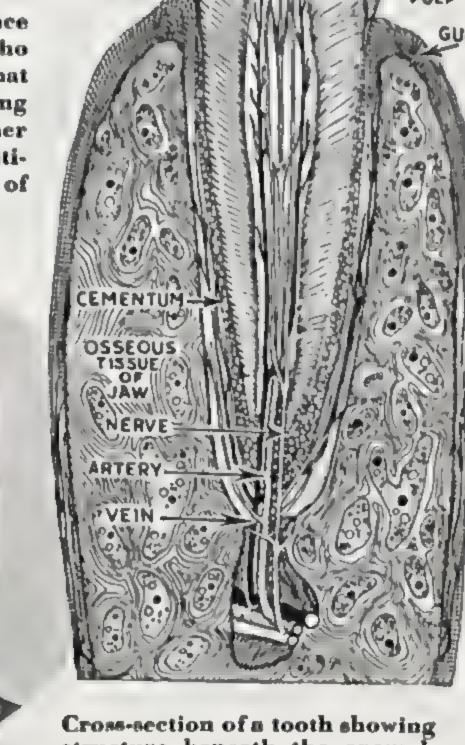
When enough of the tooth material has decayed away, there is left only a thin covering for the nerve of the tooth—pain or toothache results.

The germs that cause the decayproducing acids have a friend in the
film-coat, or mucin plaque, which
forms on teeth. This film glues
the bacteria to the teeth, providing
a sort of warm shelter for them,
and even supplies them with food to
thrive on.

Removal of film has therefore become an important problem for dental science. One of the most notable discoveries in this field was made recently

in the laboratories of The Pepsodent Company when a new and revolutionary cleansing material was developed. The cleansing and pol-

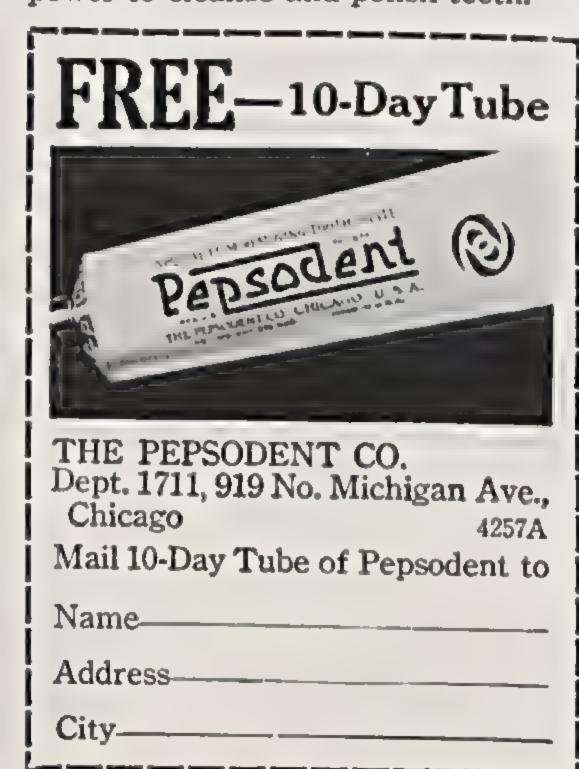




structure beneath the enamel.

ishing material is the part of any tooth paste that does the work. Herein lies the difference between the best tooth paste and inferior brands. Most cleansing materials are either so hard and abrasive that they scratch the tooth enamel or else they are so soft that they fail to remove film and stains. To develop a material that would outrank others both in effectiveness and in safety required several years and the assistance of the ablest scientific minds in the country.

This new discovery is contained in Pepsodent Tooth Paste exclusively. Because it is twice as soft as the material most commonly used, Pepsodent is looked upon as the modern standard of safety. At the same time this new material stands unique in its power to cleanse and polish teeth.



Still...its her Eyes

THAT MAKE HER SO COMPLETELY ... SO IRRESISTIBLY ...



The perfect

mascara

MAYBELLINE CO., CHICAGO

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 77)

- Surely, there are some names on your Christmas list under the heading, "Gift for the Woman Who Has Everything" (lucky woman!). Shop-Hound has thought of just the right thing for her—a French telephone to match her décor (room, lingerie, or soul). Your local Bell Telephone Company (ask for Business Office) will arrange to get a scrap of solid-colour wallpaper, a scraping of paint, or a swatch of silk and install the phone in the exact colour wanted and have it all ready for T. W. W. N. H. E. (The Woman Who Now Has Everything) to say to you on December 25, "Hello! Merry Christmas, darling. A thousand thanks! I am crazy about my telephone. How did you think of it? I just hated that old, depressing black phone, but never thought of having a mauve one." (Shop-Hound is willing to go unhonoured and unsung. That's a part of a dog's life.) The cost will be about \$15.
- If you are the kind of woman who clings and clings to her favourite pair of shoes, Winkelman, on Fifth Avenue, has just the kind you like, in an opera pump of such classic design that it might be called "Down Through the Years." It is of smoothest black suède, with narrow gun-metal kid bands sweeping across the cut-out toe, which is modified (not pointed, not rounding, not short, not longnot bad), and a tall, kid-covered heel. And there's a tailored walking shoe of brown morocco that is everything a town shoe should be. The comfortable informality of the low block Cuban heel is counteracted by an insert and tongue of dark brown suède and two narrow morocco straps with tailored leather buckles. You look at it and just know it's comfortable. For people who are extra strenuous dancers, there is a gold kid sandal with a screwed-in heel that simply will not come loose. A narrow cap of kid protects the toe tips, and the rest of the toe is nothing but one glorious latticework. This has a T-strap and is very, very cut-out. All of these shoes range in price between \$8 and \$13.
- The franc has risen, as you may have heard, but the French Book Club, at 441 Lexington Avenue, that was organized some two years ago will continue to keep you stocked with the cream of French literature for the same price—something like \$10 a year. If you get a good grip on yourself and decide that it's criminal to let that expensively acquired French tongue slip, you can join up immediately and receive André Maurois' "Edward VII." Abbé Ernest Dimnet, André Maurois, Firmin Roz, and the Comtesse de Chambrun choose the books, and you are sent one each month. If you want to know more about this, get in touch with the French Book Club.
- If, on occasion, you feel the urge to gird your loins and go dramatic in an interesting way, I know a place to buy the clothes. Franken, on Fifth Avenue, has clothes that aren't at all stagy, but have just enough of the sort of drama that stimulates. A velvet day dress, for instance, has a wicked Little Lord Fauntleroy idea. Sleek

- black, with what used to be referred to as form-fitting lines, and the most ravishing chesty jabot. And a soft eelgrey Angora dress that started out to be conservative, but ended with a bright brick-red bow under the chin. Then, there was a brown suit with one of those subtly simple dresses and a three-quarters coat, the mink collar of which smacked of the Chinese. It was all very wearably dashing. As for prices—you can spend as much or as little as you like. You're sure to find something at your figure.
- Shetland wool sweaters that really come from the Shetland Isles are found at The Tweed Shop. These soft, estimable garments may be dyed the exact shade of your tweeds. And this shop, as all you little foundlings know, is renowned for its assortment of superior imported heather mixtures. The tailoring is done right in the shop, and approximately \$85 buys a made-to-order top-coat or suit. The sweaters vary in price. The plainish ones cost about \$12, and, from there on, you can go as high as you like.
- It must show a pretty generous nature when I, who am settling in for a long winter's work, turn my mind to travel hints. Miss Penn (who needs no introduction) has a journey purse that gets first prize for looks and efficiency. Made of Cordova calf, it's ten inches long and has the body-lines of a squat satchel. When its contents are removed, it collapses and can be stowed away in a bureau drawer. Its interior harbours a huge mirror, a passport case, leather lined, and a largish additional purse of moire. This to be used for jewellery or as a separate bag on occasion. Another big bag of tweed is known as the muff-bag. Both your baby hands can slide in the back, where they are kept snug and warm. This also holds an unlimited amount of equipment and has the Penn-patented cigarette-case.
- There are copies of French hats in abundance at Bruck Weiss-all of them priced in the neighbourhood of \$18. One built on the order of the "Dutch Boy" hat serves two masters, in a manner of speaking, because, worn back to front, it does well as an Agnès beret. Made of black antelope, it is enhanced by two nicely turnedout rhinestone clips, these being included in the price of the chapeau. A copy of a Blanche and Simone hat also does itself proud in antelope. It has a slight shirred fulness above a rakish visor. Copies of French dinnerhats intrigued me. Perhaps, because the idea of a dinner-hat implies the romantic, long, leisurely, late dinners by candle-light or such-like. Rat-tail braid is used a lot-woven round and round into small skull-caps and made sophisticated by a suggestion of a veil. Some of these little numbers cost between \$13 and \$19.
- "Plymouth 53rd" goes right on doing bright things. You remember the angel-skin bathing-suit at this shop last summer and the sailor-suit bathrobe shown there this autumn? Well, now their lingerie and bags are just as exciting. (Continued on page 111)

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 110)

There are some georgette crêpe nighties, obviously on the demure side -hand-made, fitted, and trimmed with little collars of Alençon and Racine lace. They are shown in the pleasantest, softest colours. Then, there are albatross dressing-gowns, also in dulcet colours, and they cost around \$10. The shop has gone in for bags with a big, discriminating gesture. The collection under \$10 has an expensive look—due to well-appointed insides and sleek leather. One bag, an imported model, was a reproduction of grandpa's collar-bag, on a small scale-flat bottom, leather draw-string, and all. Then, there are more costly ones. An original de Ravenel, terribly handsome, is called the Boomerang, and, on the pressure of a gadget, it opens with alarming rapidity.

- I know a shop on Madison Avenue that has only been open about a month, and its tiny Colonial window filled with hats has caused a riot of admiration. It's called Rosella. Miss Rosella's life has been a career of hats. First with Madame Frances in the old Forty-Sixth Street days, then in Paris and Hollywood, and now back home in this doll-house of an establishment. She does her own designing, and, while the French influence is detected here and there, her millinery is original. Her clientele is composed of women who know a good hat when they see one. Shop-Hound, passing by the other day, was lured in by the exceptionally attractive lids in the window. One, of black antelope, with a turned-up brim and three little tiers on the port side, went right out on the old Hound's head. Price? About \$15.
- Shop-Hound pauses in her busy life to raise her right paw in salute to the British Empire Building—the first unit to be completed in the international development in Rockefeller Center. The building is so impressively British that I find myself keeping step to "God Save the King" as I go trotting in the Fifth Avenue entrance, which is decorated with symbolical figures done in bronze, typifying the nine basic industries of Great Britainenough to impress even a police dog or a Great Dane. Another nice British touch is that the commissionnaire, the porters, and the elevator operators are all British Great War veterans.

On the ground floor, you will find that sweet-smelling place, Yardley's, spilling its fragrance over a blackand-silver interior.

And there is Alfred Dunhill's shop. Where you will find sports clothes and gift-gadgets, in addition to all the traditional London smokings.

Mr. Clarke of Arundell Clarke, Ltd., came from London personally to arrange their exhibit, the first in New York, of modern English furniture. It's tremendously interesting. Mr. Clarke's designs have as their most distinguishing features simplicity and freedom from superfluous ornamentation. There are lots of noteworthy things on display in the shop—lamps and accessories and a collection of white glazed Devon, pottery made especially for Arundell Clarke.

Albert Leonard George, shirtmaker and importer of English haberdashery, has a shop the likes of which you will not find outside Bond Street.

Some day, Shop-Hound is going to take her little kodak and make pictures of some of the exciting things to be found in Rockefeller Center.

- Some few months ago, this column had a good deal to say about Saks-Fifth Avenue's maternity department. and now still more words of praise are in order. This department has grown into the Shop class. The two young matrons who run it have thought of everything that would contribute to the comfort and chic of the "little mother." The clothes are smart. with the extra-needed concealment, and there has been an improvement in the trick seams that may be let out as time goes on. Much thought has been given to colour, too. A wine velvet négligé with a train, shown in this department, is one of the loveliest garments these old eyes have ever seen. There are wrap-around dresses, also, but wrap-arounds with smart shoulders and collars. Everything has the proper lines. And it has been said that ladies whose condition isn't "interesting" have clamoured to be allowed to shop in the maternity department.
- It must be fun to be in the wool business, this year. Shop-Hound has visions of wool-executives, leaning back in swivel chairs, smoking even larger cigars than ever. The reason for this is that shoes, as well as everything else, have gone fabric. Saks-Delman (at Saks-Fifth Avenue), for instance, is showing a Forstmann woollen-rib pump trimmed with patent leather, which comes under the dressmaker heading. A big point in favour of dressmaker shoes is their softness. No pinching or crowding. And, of course, the vast sum saved in shines is an item not to be overlooked. This shop also has an Oxford of suède, in the town group, with a smartly perforated design, which has the muchsought-after highish heel.

TO OUR CONTRIBUTORS

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MAKE THIS TELLING TEST!

Kub your finger tips over your face. Press firmly. Give particular attention to your chin, forehead, around your mouth, and the little crevices beside your nose. Now! Is your skin absolutely smooth? Or do you feel tiny bumps and rough patches? If you do, you have Paralyzed Pores.

Your Cleansing Methods Paralyze the Pores Because They Do Not Let the Skin Breathe

When you massage a heavy, waxy cold cream into your pores, you fill them with a sticky mixture of grease and dirt. The mixture hardens in the pores—plugs them up—paralyzes them. Then the skin, unable to breathe, becomes dry, coarse, and muddy. The clogged pores become enlarged. Blackheads and heart-breaking blemishes appear.

How to Correct Paralyzed Pores. For Complete Results Just This One Cream is Necessary

The way to banish paralyzed pores is to use a cleansing method that is founded on a scientific knowledge of the skin and its requirements. Such a method is supplied in Lady Esther Four-Purpose Face Cream.

FIRST: This new cream melts the instant it touches the skin. It penetrates the pores to the bottom without enlarging them, dissolves the waxy accumulations and floats them to the surface where they are easily wiped off.

Second: It makes the pores so clean that fresh air rushes in and stimulates your tired skin. Thoroughly cleansed and revived, the pores naturally resume their normal size. Thus this cream corrects enlarged pores. No astringents are necessary.

THIRD: Lady Esther Cream resupplies the skin with a fine oil. That's why it banishes dryness and the withered look of age. You can forget about your skin foods.

Fourth: This one cream keeps the skin so soft and smooth, powder clings perfectly. You do not need vanishing creams or powder bases.

Prove to Yourself What My Cream Will Do For Your Skin Mail coupon below to me, and by return mail I will send you a proof tube of my famous Lady Esther Four-Purpose Face Cream. Use this tube as I direct. Then look in your mirror-you'll see an amazing difference. Your face will be softer and smoother than ever before. Lady Esther, 2024 Ridge Avenue, Evanston, Ill.

ACCEPT FREE OFFER
(You can paste this on a penny postcard)
LADY ESTHER MAIL NOW 2024 Ridge Avenue, Evanston, Ill.
Please send me by return mail your 7-day tube of Lady Esther Four-Purpose Face Cream.
Name
Address
City State1B

Derving a Sweet Cocktail

IS LIKE SERVING DESSERT BEFORE THE SOUP

Quick, easy way to ruin a dinner party: serve dessert first, spoil your guests' appetites and they won't eat what follows. Or, quicker and easier, serve sweet cocktails. The effect will be similar but more pronounced. Before prohibition people drank tart cocktails—made of vermouth -Martinis, Manhattans. Fortunately for us all, those who catch on to things are going back to pre-prohibition ways—when a cocktail was something to stimulate your digestion, not to upset it.

If there is any question in your mind about how to mix good cocktails, lean on the coupon below. You'll want two bottles of Martini & Rossi—one Regular, one Dry—because it isn't a real Martini unless it's made of Martini & Rossi Vermouth.





Every good dinner begins with MARTINI VERMOUTH AND ROSSI

Imported and Guaranteed by W. A. TAYLOR & CO.

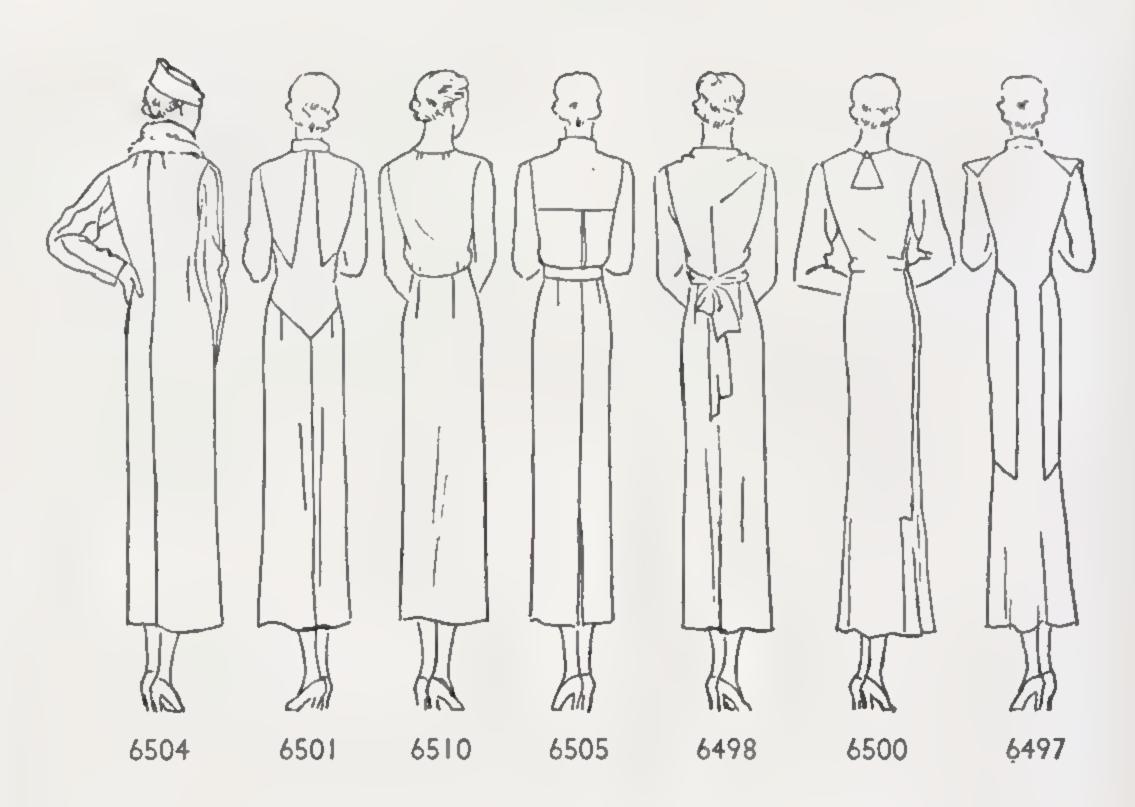


The Automatic Bartender is a foolproof cocktail mixer. Make 6 most famous: Martini, Manhattan, Bronx, Dacquiri, etc., to correct recipes. Proportions on side. You can't make a mistake if you can see to pour. In stores, would cost \$3.50 to \$4.00. Special price by mail, \$1.50. Use the coupon.

W. A. TAYLOR & CO., 12L Vestry St., New York

Please send me free your new booklet of revised recipes-"6 Civilized Cocktails-6 Simple Canapés." Here is \$1.50 (\$1.75 west of Miss.) for which please send me the Automatic Bartender, complete with Swizzle Stick. Write name and address in the margin.

DESIGNS FOR PRACTICAL DRESSMAKING



Here you see the backs of the dresses and the coat shown on page 82, revealing yoke effects, low-placed flares, epaulets, and excellent cut

VOGUE'S SPOT-LIGHT

(CONTINUED FROM PAGE 71)

pleasant act of theatre-going enough justice on the première by looking your best. It has more effect than you think.

 "Champagne, Sec" worked itself to the bone to recapture the flavour of the original Viennese "Fledermaus." Actually, Helen Ford in her pertness, George Meader in his singing, and Jo Mielziner in his décors approached nearest. When Ford trilled and Meader pranced against the vermilion trappings of Orlofsky's palace, in Act Two, all was well. The delicious lilt of the music carried them up and the audience along; and Paul Haakon's dancing pushed it all a notch higher. But Peggy Wood, alas, was not built for the deft and delicate pattern of Viennese operetta. She is too hearty, too stalwartboned. And—what is fatal to the theatre-, she looks like a good woman. The English book, moreover, showed up only too painfully the extreme un-funniness of the plot. But the score has so much charm and Helen Ford is so sprightly and the whole venture is, in a sense, so brave, that it merits a visit. There is, too, a "find" in "Champagne, Sec"—a blackhaired, fine-browed, slim girl called Kitty Carlisle, who—as the Russian princeling—reveals an excellent voice and real possibilities as an actress.

• We must thank our revolutionary forefathers (if we have them) for the practice of "bundling"; not only because of our existence, but because it gave an otherwise innocuous little comedy—"The Pursuit of Happiness" -moments of real hilarity. Good clean fun, in spite of its bedridden substance. To save fire-wood, as you know, a girl of the 1780's used to get into a four-poster bed (fully clothed) with her suitor (fully clothed, but for boots), draw up the covers, and talk about politics. To prevent any amorous contagion, a centre-board was let down, dividing the bed in austere halves. This four-poster is the second act of the Lawrence Languers' comedy—and a fine one it makes. Even first-nighters laughed.

There are pale moments, to be sure, but a delightfully slatternly maid (played by Dennie Moore) who can't keep out of the hay, and a nice Virginia Light Horseman, and enough double entendres pick you up just as you begin to slip into an amiable doze.

- The snap of Ina Claire, on page 70, was taken just before she left for her country-wide tour of "Biography." As you can see, she is very Schiaparelli-As you can not see, she is wearing a bracelet she is very proud of, made of old Austrian silver coins. She picked it up last summer in the Tyrol, and predicts a rage for it.
- As for the movie world represented on pages 70 and 71, "Queen Christina" has not arrived at the time of writing, so we can only show you how Garbo looks in her newest vehicle—which 15 something, after all; and tell you that John Gilbert, Lewis Stone and C. Aubrey Smith will act with her; and that Mamoulian is directing.

The snap-shot of Lillian Gish and Roland Young was taken at the Astoria studios while they were rehearsing for Arnold Bennett's "Great Adventure. The Astoria business is a new idea of Eddie Dowling, whereby experienced stage directors may direct their own movies with the backing and equipment of the movie companies. In other words, the stage supplies the Art and the screen supplies the Cash. This is their first experiment, and Arthur Hopkins is directing the picture entirely by himself.

By the time the "Great Adventure" appears, Roland Young will be clipping his sentences in Clare Kummer's comedy, "Her Master's Voice." Young, like Helen Broderick, has mastered the art of understatement. Instead of pointing up a comedy line, he points it down-"throws it away," in technical parlance—which makes it ten times funnier to sophisticated ears.

MARYA MANNES

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from the ✓ Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on costume and fashion, household decoration, on shops and wholesale houses dealing in merchandise of interest to Vogue readers; and on all other subjects that fall within the scope of this magazine, by conforming to the following regulations:

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, it is suggested that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless specially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers:

Mrs. C. H. A.: Please outline a correct supply of stationery for a young couple, both of whom go to business and who occupy a small apartment in town. What stationery and cards should they have individually and jointly, and just how elastic are the rules?

Ans.: The number of visiting-cards and the amount of writing-paper which

a married couple need would depend on the kind of life they lead. Generally, they should have three kinds of visiting-cards, one for each person, and a joint visiting-card. For her formal notes, a married woman might have paper with either her monogram alone or her monogram and address. Or, if she prefers, it might have her address alone. A man's paper is usually larger and single-sheeted. It might have his initials or his address across the top. For ordinary business correspondence, plain paper with the address across the top and on the back of the envelope is used.

Mrs. A. W.: I am planning a trip to Scotland—a shooting trip. Never having been in Scotland before, I do not know what sort of clothes to take along. Could you possibly let me know about this? I am stopping at a smart American shooting-box. Should one wear evening dress or tea-gowns and pyjamas?

Ans.: In Scotland, one wears tweed suits by day and rather formal evening clothes at night. It is wise to have the tweed skirt not too long and have the jacket cut loose enough so that you can wear a sweater underneath and still have plenty of room to raise your arms to shoot. If the day is chilly, as it is apt to be, wear a wool muffler. A felt hat with a turned-down brim is important, for, if the sun comes out suddenly and dazzles unshaded eyes, you will miss your bird. Wear high-laced (Continued on page 114)

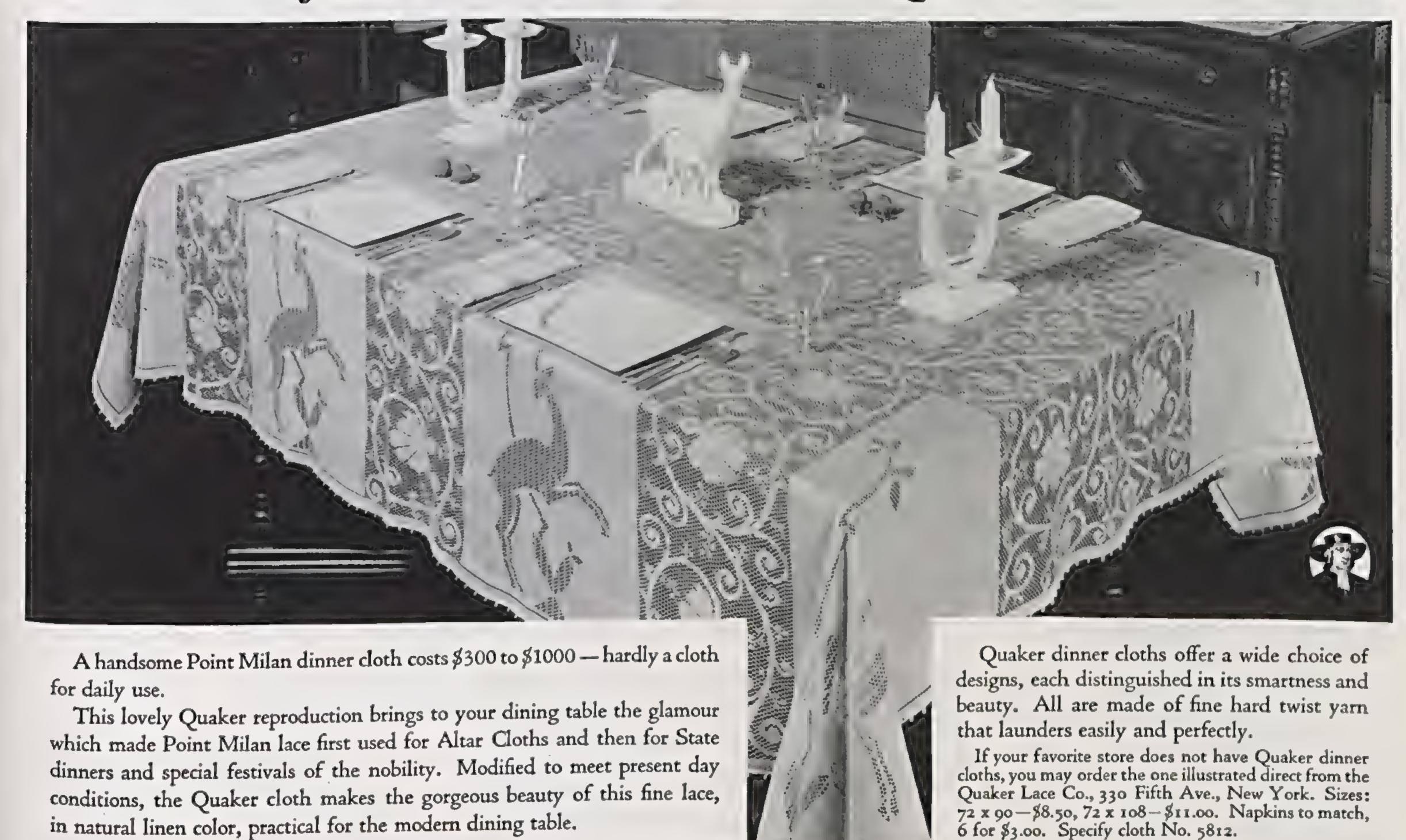


For that after-coffee craving for a touch of sweet, Schrafft's Bittersweet Chocolate Peppermint and Neapolitan Wafers are perfection. For hungrier moments, the luxurious "Gold Chest" will tempt even those who say that they never indulge. It will be safer to provide the two-pound package. At Schrafft's: New York, Boston, Syracuse, Philadelphia.

P. S. We have to please thousands of guests a day with Schrafft's Coffee. And we believe it will surely please your guests.

6 for \$3.00. Specify cloth No. 5812.

GIVE · ENJOY—The Charm of A Quaker Dinner Cloth





REDUCED MY HIPS 9 INCHES with the PERFOLASTIC GIRDLE"

... writes Miss Healy "I reduced from 43 inches to $34\frac{1}{2}$ inches" writes Miss Brian . . . "Massages like magic" . . . writes Miss Carroll . . . "The fat seems to have melted away" . . . writes Mrs. McSorley.

So many of our customers are delighted with the wonderful results obtained with this Perforated Rubber Reducing Girdle that we want you to try it for 10 days at our expense!

REDUCE YOUR WAIST AND HIPS 3 INCHES IN 10 DAYS ... or it won't cost you one cent!

- Worn next to the skin with perfect safety, the tiny perforations permit the skin to breathe as its gentle massage-like action removes flabby, disfiguring fat with every movement!
- In ten short days you can be your SLIMMER SELF without diets, drugs or exercises!

The coupon brings you FREE booklet and samples of the PERFORATED rubber.

SEND-FOR-TEN. DAY-FREE-TRIAL -OFFER ! PERFOLASTIC, Inc. 41 E. 42nd St., Dept. 7411, New York, N. Y.

Without obligation send me FREE BOOKLET describing and illustrating the new Perfolastic Reducing Girdle, also sample of Perfolastic Rubber and your 10-DAY FREE TRIAL OFFER.

Address							
Use Coupon or	send	Name	011	Pennu	Post	Cord	

Name_

ANSWERS TO CORRESPONDENTS

(CONTINUED FROM PAGE 113)

hob-nailed boots or brogans with gaiters at the top, thick stockings, and woollen gloves. A tea-gown may be worn for an informal dinner at home, but, in general, full evening dress is more correct.

Mr. J. H. S.: Will you please inform me whether or not a bridegroom should keep his gloves on while the ceremony is being performed in a full-dress wedding? And please give me the routine or outline as to the ring-just what journey it takes, beginning where and from hand to hand, naming each individual.

Ans.: The groom does not keep his gloves on during the ceremony at a formal wedding. He leaves his gloves with his hat, usually in the vestry. And, when the ceremony is over, the best man collects them for him and delivers them to the groom at the door of the church. If the groom wishes, he may keep the ring in his own pocket, or, if he prefers, the best man may keep it. During the ceremony, the ring is placed on the minister's prayerbook, and, after he blesses it, he returns it to the groom. At the words "with this ring I thee wed," the groom slips it on the bride's finger.

Miss M. D.: I should like to know the names of the beauty preparations for eyes similar to those you referred to in Vogue's Gospel of Beauty, published in the last December 15 issue.

Ans.: A light brown mascara in liquid form is made by Dorothy Gray, which may be purchased at any department shop or direct from the Dorothy Gray salon at 683 Fifth Avenue. Elizabeth Arden makes a deep blue eye shadow called "Bleu Corbeau," and Frances Denney makes a dark blue one, available at well-stocked toilet-goods counters. The eye-drops that brighten the eyes are made by Kathleen Mary Quinlan and may be had from shops or direct from the Quinlan Salon at 655 Fifth Avenue.

Miss M. I. O.: I have just finished my copy of "Vogue's Book of Beauty," and the chapter, "One Chin Is Better Than Two," interested me particularly as it appears that this may shortly be my problem. Could you divulge the name of the specialist who advocates the bracelet massage, and has she a shop in Chicago?

Ans.: The bracelet massage motion for the chin and throat is advocated by Marie Earle, whose salon is located in New York City. There are several excellent salons in Chicago where special treatments may be had for the throat: Elizabeth Arden, 70 East Walton Place; Dorothy Gray, 900 Michigan Avenue North; and Helena Rubinstein, 670 North Michigan Avenue. Consultations will be gladly given at any of these salons, and it is entirely a personal choice as to which one you prefer. (Continued on page 116)

A BOOKLET

WITHOUT COST

effectiveness of Margery Wilson's

personalized training by corres-



Prevalent prejudice against hair dyes only adds to the appreciation of Frances Fagan Tonic for Gray Hair.

This remarkable long tested secret formula stimulates dormant color glands thus gradually, naturally restoring original color and lustre to gray and faded hair.

Easy to use. One colorless liquid renews any shade ... No streaking. Shampoo and sun your hair all you want.

Good for men as well as women Priced at \$2.00 the bottle containing 12 to 14 home treatments. Ask at your favorite store . . . or write to 1141 North Gower Street, Hollywood, Calif.





The Open Door

of the

NEW YORK CITY ing self-analysis chart reveals your CANCER COMMITTEE

> 34 East 75th Street New York, N. Y.

To this open door last year over two thousand people came seeking, and received, free advice and help.

Keep this door open in 1934.

You can do this by buying and using the committee's address labels, which are sold ten for one dollar.

The sale of these labels and voluntary contributions are the Committee's only source of income in its work of helping those victims of cancer who are unable to help themselves.

Will you help?

Pamphlets and other information are furnished free on request. Write or telephone to the address above, or, if you live outside the Metropolitan area, to the American Society for the Control of Cancer, New York, N. Y.



MARGERY WILSON



America's authority on Charm. Personal adviser to eminent women of society, stage and business. Pioneer in the modern interpretation of Charm as a tangible, teachable principle.

A FINISHING SCHOOL AT HOME

pondence.

In your own home, under the sympathetic guidance of this distinguished teacher, you learn the art of exquisite self-expression—how to walk, how to talk, how to acquire poise and presence, how to project your personality effectively-to enhance your appeal. Margery Wilson makes tangible the elusive elements of charm and gives you social ease, charming manners, finish, grace—the smart point of view.

To receive the Booklet and the "Charm-Test," write to:

MARGERY WILSON

1148 FIFTH AVENUE . 15-L NEW YORK, N. Y.

NOVEMBER 15, 1933 115

DESIGNS FOR PRACTICAL DRESSMAKING



S-3671

TATTOO your lips

> to keep them excitingly red the whole night thru

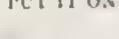
Instead of coating your lips with paste a half dozen times an evening, steal the South Sea maidens' secret of helping out the Moon. Tattoo your lips. Stain them evenly, once, with TATTOO and they'll stay invitingly, excitingly red thru and past the witching hour. Apply TATTOO like ordinary lipstick. Let it set a moment or two—then wipe it off. Your lips will be evenly, lastingly and transparently stained . . . tattooed . . . with the most luscious color you have ever seen. And it won't dry your lips. Positively not. It's the modern lip color. It will actually keep your lips soft . . . interesting . . . youthfully caressing. Yes, actually! Four startling shades. And, at the TATTOO color selector display in your favorite department or drug store you

can try all four shades on your own skin in or-





No. 1 has an exciting orangish, pink cast. Rather light. Ravishing on blondes and titian blondes. It is called "CORAL."





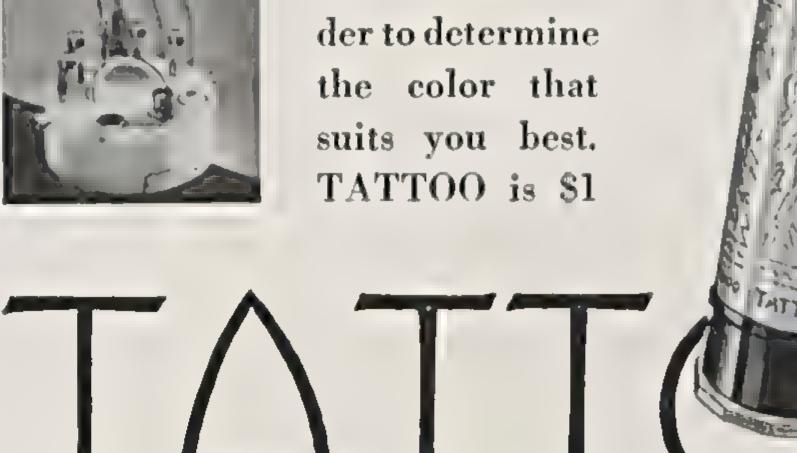
No. 2 is an exotic, new shade, brilliant, yet transparent. Somehow we just cannot find the right words to describe it. It is called "EXOTIC."

No. 3 is a medium shade, A true, rich, blood color that will be an asset to any "NATURAL."

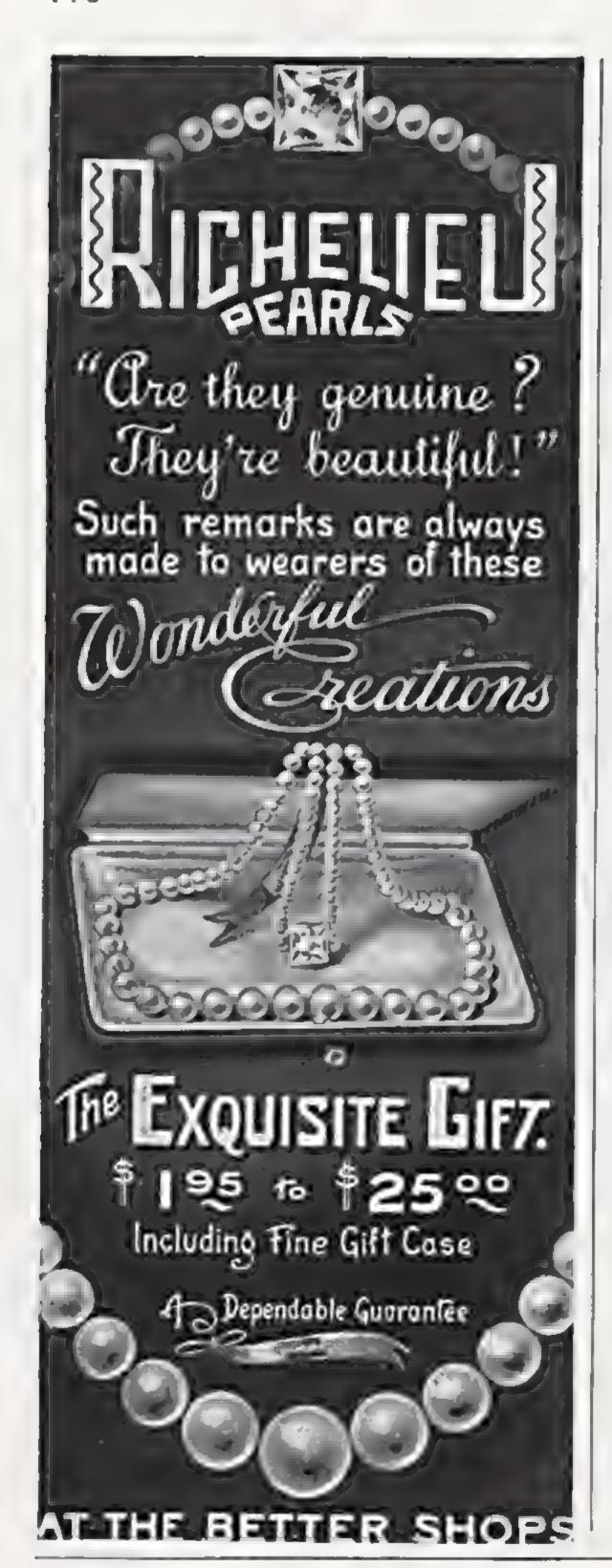


No. 4 is of the type that changes color when applied to the lips. Gives an unusually transparent richness a depth of warm color that is truly amazing. It is called "PASTEL."

TATTOO, CHICAGO



THE NEW transparent COLOR FOR LIPS



ANSWERS TO CORRESPONDENTS

(CONTINUED FROM PAGE 114)

Mrs. R. S. D.: Will you kindly advise me which is the correct form for serving coffee when served with a dessert? Is it served on the right or left side of the dessert? Also, please tell me from which side food is served and from which side it is cleared away. When at school, I was taught to serve coffee on the left. I would like to know whether this custom has been changed.

Ans.: All table-service, with the exception of the removing of right-hand implements and the filling of glasses, is and always has been from the left. Therefore, when coffee is served at the table, it should be served from the left, and each person served should set the cup down at his or her right.

Mrs. H. N. D.: Will you please advise me regarding the correct use of monograms on household linens, such as table-cloths, napkins, and towels?

Ans.: The following is the correct use of monograms on household linens: for an oblong table, the marking of the cloths, either initials or monograms, may be placed at either or at both ends; for a round or oblong table, it is usually 36 inches from the corner of the cloth, either in one or in opposite corners. A two-and-one-half-yard cloth usually has a monogram about three or four inches large. Napkins may be marked in the centre of the napkin when folded in three parts; or in a corner, depending on the pattern

V. M. 11-15-33

of the damask. A twenty-seven-inch napkin has a two-inch monogram; smaller napkins have a monogram from one to two inches, depending on the size of the napkin. The monogram on towels may vary from two to three inches, depending on the size of the towel. The marking of linen and silver is described in detail in the chapter on Trousseaux in Vogue's Book of Brides.

Miss M. N.: Will you give me information concerning the correct way of hemming napkins and a banquet cloth?

Ans.: The hems of table-cloths should be about one-fourth of an inch wide. It is always well to make them as inconspicuous as possible, so that they will resemble the selvage edge, which is never hemmed either on the cloth or on the napkins. In hemstitched table-cloths, this does not apply, as the hemstitching goes all around the cloth and is an inch or so in width. Napkin hems are one-eighth of an inch wide, but, if hemstitched, they should be wider.

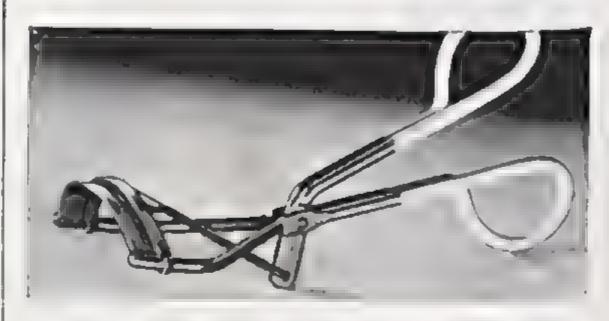
Miss W. L. P.: Is it permissible to use "Atty." as "Dr." is used, with the father's name in wedding announcements?

Ans.: The title attorney is never used. It is not like that of doctor, which is always correct to use on visiting-cards and invitations.



Consider Lashes

It's a conceded beauty fact that curling lashes make the eyes seem larger and infinitely enticing. Did you know that with no trouble at all you can make your lashes curl? The secret lies in a gadget that looks innocent enough. You slip your lashes in it. Squeeze the handles, and presto, they curl divinely! No heat. No cosmetics. And the effect is as ravishing as any you've ever wished for! At toilet goods counters. \$1.



KURLASH

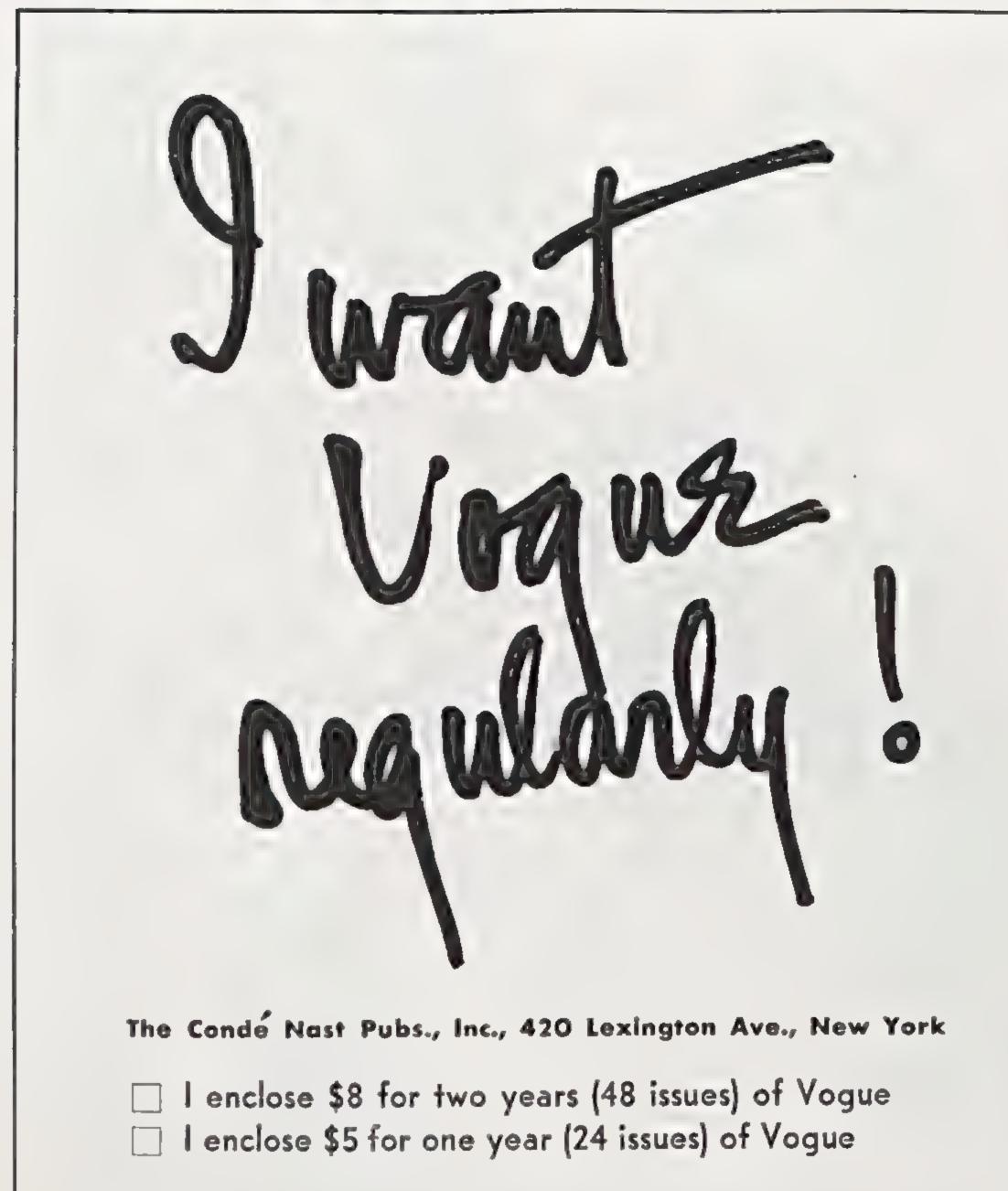
Would you like our booklet on lovely eyes? Write to The Kurlash Company, Rochester, New York, or The Kurlash Company of Toronto, Canada.

ner's doorstep for a whole

year. Good idea? Write Vogue

- Greenwich, Connecticut -

for the leastets at any time.



Name_

Address_



try a Smithfield Snack!

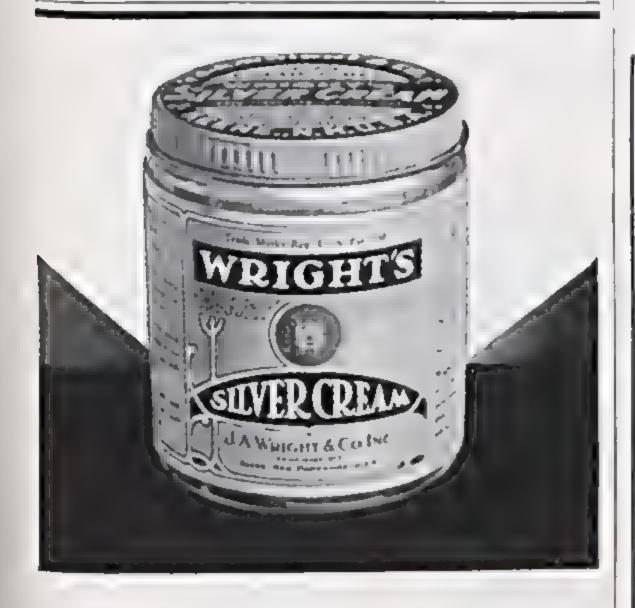
Delicatessen storekeepers and grocers complain they can't keep Amber Brand Deviled Smithfield Ham in stock now that beer has come to town. That's because everybody's eating Smithfield Snacks with their 3.2 as well as with cocktails.

And what's a Smithfield Snack? Just spread some of that peanut-fed porker on a saltine and see.

Of course you will want to try Amber Brand Deviled Smithfield Ham. Sublime for sandwiches, canapes, or salads—a piquant flavor enchantment in any one of a thousand recipes. The Smithfield Ham and Products Co., Inc., Smithfield, Va.

Amber Brand DEVILED Smithfield Ham

*F. P. V. (first pigs of Virginia)



KEEP REFRIGERATORS IMMACULATE

There are many household uses for this wonder cleaner. Refrigerators stay clean inside and out when rubbed with a damp cloth and a dab of Wright's Silver Cream. Keep this household helper on hand for cleaning silver, glassware, tile and porcelain. Send for a free trial sample jar.

J. A. WRIGHT & CO., INC. 106 Emerald Street, Keene, N H.

SILVER CREAM

GIFTS YOU MUST ORDER EARLY

(CONTINUED FROM PAGE 106)

attractive Tirzah cards to be had in a wide variety of designs—gay or appealing, but all very attractive. The white card in the centre of the bottom row on page 106 is from a series of hand-done New Mexican cards with neat little figures and pale tints —very new and interesting.

• The cards photographed on page 106 are from Best's new Greeting Card Section and from the Beacon Book Shop. Both have an unusually good choice of cards for as low as 5 and 10 cents—some of which are pictured on the same page.

• If your thoughts as a giver run to stationery—and they should—, Dempsey and Carroll have that nice Strathmore vellum in white or cream, for cards and invitations. We mean the kind with blanks for date, occasion, address, and guest to be filled in as desired by the hostess. We guarantee that the person who receives such a gift from you of engraved invitation cards will gratefully "seek the pleasure of your company" many times. Perhaps stationery, "gift stationery," doesn't sound particularly exciting? Then stop and think how you'd react to a box of note-paper in the very smartest tint, engraved with the very newest type of address line. And when you reflect that Dempsey and Carroll will take from your tired shoulders the task of selecting just the right paper, colour, and engraving style, no friend nor husband need fail in the selection of the right gift.

 And now to go back to linens and monograms! Just suppose somebody (we're not saying who), should have a beautiful monogram designed especially for you, at Jay-Thorpe, for instance. A monogram so exquisite that nothing like Century of Progress expositions nor new developments in aeronautics could produce a smarter design. Then suppose somebody (name still not revealed) had Jay-Thorpe put this monogram (that had been designed just for you) on a pair of sheets, or pillowcases (or both), or on a blanket, or on a special small pillow and throw for a chaise longue, for your Christmas. We're not suggesting the impossible. For Jay-Thorpe actually does create individual monograms, in all sizes. And the design is kept for the use of its owner, so that it can be used over and over again, every time linens are to be monogrammed. As a gift to a young housekeeper-who will then have a successful start—or as a gift to one who seems already to have everything, we can think of nothing smarter. And the design, in all its different sizes, drawn on white cards and tied up with white ribbon, might be included with your gift of already-monogrammed linen.

• So don't put off till the morrow these necessary things that won't be done at all unless you do them to-day. For nothing is so nice to give or to receive as the gift that shows the thoughts and thoughtfulness of the giver

ness of the giver.

How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., or from 1196 The Merchandise Mart, Chicago, Ill., or 523 Mission Street, San Francisco, California, or, in Canada, 360 Adelaide Street, W., Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C.O.D. delivery. When ordering please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

PRICES OF VOGUE PATTERNS

268	_	_						\$2.00	6498				٠		٠	•	.60
269		Ĭ						2.00	6499			٠				•	.75
270								2.00	6500	٠		٠				•	.60
271		Ċ						2.00	6501	٠	•		•	٠			.75
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S-3671	*		•	•		Ī	Ī	1.00	6504	•	•	٠	•	•	•	•	.75
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S-3672	۰	•	*	•	•	•	•	.50	6506	•	•	•	٠	٠	•	*	.40
6310		*		•	•	•		.25	6507	•	•	•	•	٠	•		.30 .30
6325		٠	•	*	*	•	•	.75	6508 6509	•	•	•	•	٠	•	•	.40
6496		*		٠	•	•		.75	6510	•	•	•	٠	•	•	•	.50
6497	•	•	•	•	•	•	٠	./5	0010	•	•	•	•	•	•	•	.50



How easy to recognize the people who are utterly correct! Generations of gracious living lie behind them.

Whether it be a corsage or a motor car, one knows their choice will be right! Especially in the little personal things, this heritage of good taste shows itself. That is why in so many quietly beautiful homes everywhere, you will find Pears' Soap—chosen as a necessity to fastidious living.

If you, too, like the "better" things in life—if you, too, appreciate the soothing help that only this fine toilet soap can give your complexion, get a cake of Pears' today. It will cost you a little more, it's true, but just the very little more that quality always costs. At all drug and department stores: unscented, 15¢; scented, slightly more.

Today's well-bred people have the same friendly feeling for Pears' that their forbears had when the slogan of the day was:







Everybody's

GIVING BUFFET SUPPERS NOW

THE NEW Electric Buffet Server, by Chase, keeps buffet supper food hot for late guests. It has four deep porcelain casseroles with chromium covers. The electrically heated water in the chromium base keeps food at 160°—just the right temperature for serving.

Chromium saves you time and work, too, because it never tarnishes and never calls for polishing.



If you would like Emily Post's new book, "How to Give Buffet Suppers," send 10¢ in stamps to Chase.

CHASE BRASS & COPPER CO., INCORPORATED, WATERBURY, CONN.

DESIGNS TO TOP OFF THE EVENING



JACKET 6325—Two jackets—one design; top of velvet. Designed for sizes small, medium, large

JACKET No. 6325—Here, it is of taffeta with double circular cape sleeves and a shaped collar

Evening Wrap No. 6310
Made of Crystelle velvet
from Shelton Looms. Designed for sizes 34 to 44

EVEN WARM SENTIMENTS NEED COLD CASH

• The spirit of giving, oddly enough, needs very material support. No spirit should be that way.

But, unfortunately, it takes hard cash to be a gracious giver. If that cash is scarcer than you'd like it to be for the Christmas shopping you'd like it to be for the Christmas shopping just ahead, how about a bit of honest labour to build up a reserve? Vogue has a plan which build up a reserve? Vogue has a plan which may help you turn spare time into spare change.

Send us the coupon and we'll tell all.

VOGUE BUSINESS BUREAU, GREENWICH, CONN.

My spirit is willing, but my purse is slim. Tell me more.

NAME.

ADDRESS_

SOCIETY

(CONTINUED FROM PAGE 109)

WEDDINGS

NEW YORK

Holmes-Cobb—On October 7, in New York City, Mr. Leonard Field Holmes, son of Mr. Francis Blackwell Holmes, of West Roxbury, Massachusetts, and Miss Emily Linnard Cobb, daughter of the Reverend Dr. Henry Evertson Cobb and Mrs. Cobb, of New York City.

Hudson-Scudder—On September 22, in the Central Presbyterian Church, Mr. David Ernest Hudson, son of Mrs. David O. Hudson, of Columbia, Missouri, and Miss Barbara Scudder, daughter of Mr. and Mrs. Marvyn Scudder, of New York City.

Lewis-Street—On October 3, in All Angels' Church, Mr. C. Hunt Lewis, son of Mrs. Robert W. Lewis, of New York and Portland, Oregon, and Miss Rosemary Street, daughter of Mr. Julian Street, of New York City.

McLaughlin-Thurber — On October 21, Mr. Robert W. McLaughlin, junior, son of the Reverend Dr. Robert W. McLaughlin and Mrs. McLaughlin, of Newagen, Lincoln County, Maine, and Miss Katherine Thurber, daughter of Mr. and Mrs. Francis B. Thurber, of New York City.

Old-Clark—On October 10, in Saint James's Protestant Episcopal Church, New York City, Mr. William Hayes Old, son of Mrs. Nimmo Old, of "Hampton Hall," Cranford, New Jersey, and Miss Louisa Peyton Clark, daughter of Mr. and Mrs. John Peyton Clark, of East Stroudsburg, Pennsylvania.

AKRON

Stapleton-Vaughan—On August 31, Mr. Wilson Glesnor Stapleton, nephew of Mr. W. C. Stapleton Dartmouth, of Nova Scotia, Canada, and Miss Olive Vaughan, daughter of Mr. and Mrs. William A. M. Vaughan, of Akron, Ohio.

York-Palmer—On August 29, Mr. Lewis Edwin York, son of Mrs. Lewis Edwin York, and Miss Marion Palmer, daughter of Mr. and Mrs. Thomas A. Palmer.

BOSTON

Colloredo-Mannsfeld-Bradley — On October 5, in Welham, Massachusetts, Count Franz Ferdinand Colloredo-Mannsfeld, son of Count and Countess Ferdinand Colloredo-Mannsfeld, of New York City, and Miss Mabel Bayard Bradley, daughter of Mr. and Mrs. J. Gardner Bradley, of Welham,

PHILADELPHIA

Lukens-George—On October 10, in Saint Paul's Church, Chestnut Hill, Pennsylvania, Dr. Francis Dring Wetherill Lukens, son of Mr. and Mrs. William Weaver Lukens, of Bryn Mawr, Pennsylvania, and Miss Emma Martyn George, daughter of Mr. and Mrs. William Harmon George, of "Carth-Oak-Wynne", Chestnut Hill.

Pepper-Wayne—On October 15, in Saint Paul's Church, Chestnut Hill, Pennsylvania, Mr. George Willing Pepper, son of Mrs. B. Franklin Pepper, of Chestnut Hill, and Miss Laura Jayne

WEDDINGS

Wayne, daughter of Mr. and Mrs. Joseph Wayne, junior, of Chestnut Hill. Rauch-McGlinn—On October 7, Mr. Alfred Rauch, of Philadelphia, Pennsylvania, son of Mr. and Mrs. J. Charles Rauch, of Maplewood, New Jersey, and Miss Alice Ashton McGlinn, daughter of Dr. John A. McGlinn and Mrs. McGlinn, of Wynnewood, Pennsylvania.

Snyder-Lux—On October 4, in Old Saint David Church, Radnor, Pennsylvania, Mr. George Elton Snyder, junior, son of Mr. and Mrs. George Elton Snyder, of Bala, Pennsylvania, and Miss Frances Lux, daughter of Mrs. Frances Weeks Lux, of "Sans Souci," Rosemont, Pennsylvania.

SAINT LOUIS

Mudd-Peters—On October 14, Mr. Robert Dudley Mudd, son of Mrs. Robert H. Mudd, and Miss Edith Peters, daughter of Mrs. Frederick R. Peters. TORONTO, ONTARIO

Keenleyside-Wilson—On October 14, Dr. E. A. Keenleyside, of Hartford, Connecticut, son of Lieutenant-Colonel C. B. Keenleyside and Mrs. Keenleyside, of Regina, Saskatchewan, Canada, and Miss Margaret Wilson, daughter of the late Mr. and Mrs. Harold A. Wilson.

Slater-Wilson—On October 14, Mr. Norman Dyson Slater, son of the late Leonard D. Slater and Mrs. Slater, of Ottawa, Canada, and Miss Mary Lesslie Wilson, daughter of Mr. and Mrs. Charles Lesslie Wilson.

WEDDINGS-TO-COME

Graham-Ottley—On November 29, in the Chapel of Saint Bartholomew's Church, Miss Gladys Howland Graham, daughter of Mr. and Mrs. Edward Howland Graham, to Mr. Gilbert Ottley, son of the late James H. Ottley and Mrs. Ottley.

DÉBUTS

NEW YORK

Clark—On January 5, at a dinnerdance in the Crystal Room of the Ritz-Carlton, Miss Anne Blair Clark, niece of Mr. and Mrs. Richard Van Nest Gambrill.

Wagstaff—On December 22, at a dinner-dance in the ballroom of the Ritz-Carlton, Miss Beatrice Wagstaff, daughter of Mr. George B. Wagstaff, of New York City and Babylon, Long Island, and of the Hon. Mrs. Lionel Forbes-Semphill, of London, England.

SOCIAL EVENTS

Christmas Dance—On December 26, at the Ritz-Carlton (Markel's Orchestra). Easter Dance—On March 23, at the Ritz-Carlton (Joe Moss's Orchestra).

Miss Benjamin's Dances: Senior Get-Together Dance, on December 27, at the Park Lane; Junior Get-Together Dance, on December 29, at the Park Lane.

Spring Dance—On March 23, at the Ritz-Carlton.

Statement of the ownership, management, etc., required by the Act of Congress of August 24, 1912, of Vogue, published fortnightly at Greenwich, Conn., for October 1st, 1933. State of Connecticut, County of Fairfield: Before me, a notary public in and for the State and county aforesaid, personally appeared Francis L. Wurzburg, who, having been duly sworn according to law, deposes and says that he is the Managing Director of Vogue and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1-That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Condé Nast, Greenwich, Conn.; Editor, Edna Woolman Chase, Greenwich, Conn.; Business Manager and General Manager, Francis L. Wurzburg, Greenwich, Conn. 2-That the Owners are: Owner: The Condé Nast Publications, Inc., Greenwich, Conn.; Stockholders: Condé Nast, Francis L. Wurzburg, Max Rosett, Martha Moller, Trustee, for Edna Woolman Chase, all of 420 Lexington Ave., New York, N. Y.; The F. R. Publishing Corp., 25 West 45th Street, New York, N.Y. (The stockholders of The F. R. Publishing Corp., owning or holding one percent or more of its stock are, R. B. Bowen, New Rochelle, N. Y., Virginia Van S. Bowen, New Rochelle, N. Y., C. R. Fleischmann, 136 E. 67th St., New York, N. Y., R. G. Fleischmann, 151 E. 74th St., New York, N. Y., Jane Grant, Savoy Plaza Hotel, New York, N. Y., J. Hanrahan, 44 Gramercy Park No., New York, N. Y., R. Irvin, Palisade Ave., Spuyten Duyvil, N. Y., H. W. Ross, 277 Park Ave., New York, N. Y., A. H. Samuels, 572 Madison Ave., New York, N. Y., E. R. Spaulding, Ridgewood, N. J., R. H. Truax, 232 Madison Ave., New York, N. Y., K. S. White, 16 East 8th St., New York, N. 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Siflett); Crocker, Burbank & Co., Association, Fitchburg, Mass.; 3-That the known bondholders, mortgagees, and other security holders owning or holding I percent or more of total amounts of bonds, mortgages, or other securities are: The Manufacturers Trust Company, 55 Broad Street, New York, N. Y.; 4—That the two paragraphs next above, giving the names of owners, stockholders, and security holders, if any, contain not only the list of stockholders, and security holders as they appear upon the books of the company, but also in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the condition under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner, and this affiant has no reason to believe that any other person, association or corporation has an interest direct or indirect in the said stock, bonds or other securities than as so stated by him, Francis L. Wurzburg, Managing Director. Sworn to and subscribed before me this 30th day of September, 1933. (Seal) Elizabeth B. Heidroth, Notary Public. My commission expires February 28, 1937.



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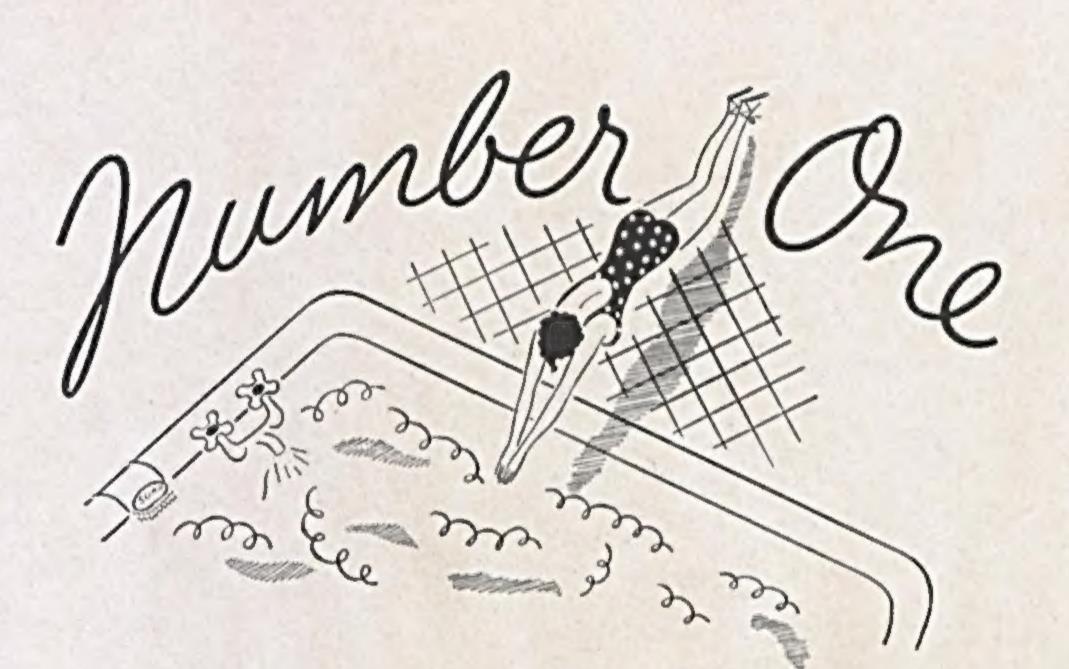
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